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(1920.)

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This little book deals with 122 operas and over 970 records selected from these operas

OPERA AT HOME

Written and compiled by the staff of

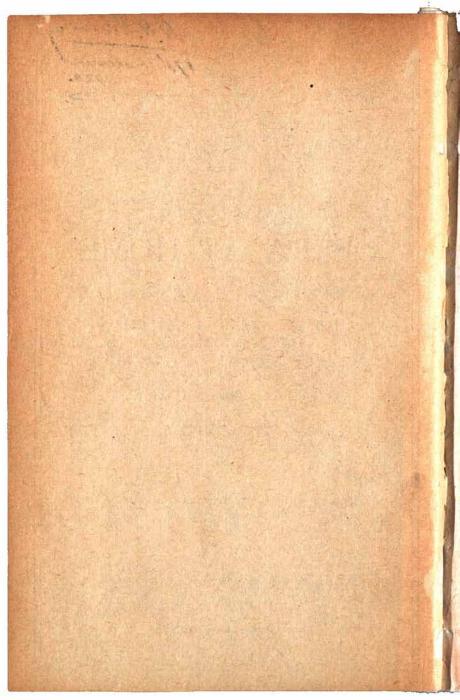
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WITH A

PREFACE BY HENRY COATES

Editor of "The Musician"

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PREFACE

Spread of musical culture in this country of recent years, than the growth of a love for opera on the part of British people. A century, even half a century ago, opera was enjoyed only by fashionable folk—the wealthy and leisured classes. To-day opera is not only for the classes, but for the masses. People of all grades of society now flock to opera, and whether a seat costs eightpence (in a popular English season), or eight guineas (for a Covent Garden box), it is almost equally certain to be occupied by a genuine opera-lover.

It is a curious thing that people who do not care to listen to music in the concert-hall or the drawing room, who find symphonies or chamber-music too "dry," are often attracted

by music in the form of opera.

This is really not surprising, however, for opera is almost an art by itself, a wonderful blend of the other arts. Music, drama, poetry, pictorial art—all these find expression, in a new way, when amalgamated together. Music has this unique quality, that, in combining with these sister arts, it gives them a new beauty, while itself it becomes heightened in beauty and significance.

To fully appreciate and enjoy opera it is necessary to know something about each work—its story, its scenes, its emotions. Only when one has learnt how these things have inspired the composer can the beauty and significance of the

music be fully realised.

To be able to study and enjoy the masterpieces of opera in the privacy of the home is a wonderful privilege that the gramophone has conferred on the world of music to-day, a privilege that our musical ancestors would have given much to have been permitted to share. For the connoisseur, for the student, for the general music-lover, to be able to hear at ease world-famous artistes and celebrated orchestras performing ancient and modern classics of the operatic stage, is at once an education and delight. The aim of this little book is to help in the knowledge of opera, and thereby to ensure the enjoyment of it. As already mentioned, it is only by a closer acquaintance with each work that it can be appreciated, and one can never state the fact too often that with every hearing of a great opera new beauties are disclosed therein. The first essential is to master the story of the drama, the second to know, at each point, the particular emotion or action expressed by the vocal performers, while historical and other facts connected with each work also add interest. This information has been supplied as briefly as is consistent with completeness. and each record has been "placed" in the opera to which it belongs.

A glance at the book reveals the wonderful range and variety of operatic composition. Italy was the cradle of opera (the first work of the kind having been produced in Florence early in the seventeenth century), and from that country have come a wonderful two centuries of operatic music. Pergolesi, Cimarosa, Paisiello, Bellini, Rossini, Donizetti, and Verdi (Italy's greatest composer) are some of the great names of the past, while Puccini, Mascagni and others still carry on Italy's glorious tradition of opera.

But the musical genius of other countries has endowed opera just as richly, and the form created in Italy has been made a vehicle of national expression in France, Russia, Germany, Spain, Belgium, Scandinavia and England. Each of these countries has contributed great works to the operatic storehouse—France with Gluck, Méhul, Halévy, Auber, Gounod, Massenet, Saint-Saëns, Debussy, Charpentier and others; Russia with Moussorgsky, Rimsky-Korsakov, Glinka, Tchaikovsky and Stravinsky; Germany with Weber and the mighty Wagner, and the modernist Richard Strauss;

PREFACE

England with Purcell, Balfe, Wallace, Sullivan, and, in our day, Stanford, Ethel Smyth, and others.

What a wealth of musical ideas and range of emotional expression is to be found in such diverse works as these different operatic schools afford! From the magnificent gods and heroes of the Wagner tetralogy to the modern realism of "Louise," from the old-world beauty of Gluck's Greek operas to the eighteenth-century grace and charm of Massenet's "Manon," from the quaint comedy of Donizetti's "Don Pasquale" to the passionate lyricism of Puccini's "Butterfly," there is, in fact, an almost inexhaustible variety, always the charm of contrast. Perhaps in no other realm of art is such a wide choice possible.

So then, with this little book as guide and mentor, and a store of these superb records, there lies close at hand, in one's own home, a magic world created by the greatest composers and the greatest artistes, one which can be explored at will, every visit to which will be a greater delight and instruction.

HENRY COATES.

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Opera in Five Acts by Meyerbeer. Text by Scribe

First produced in French at the Opera, Paris, on April 28, 1865. First given in London, in Italian, at Covent Garden, on July 22, 1865.

The Principal Characters are:

SELIKA, a slave, formerly an African Queen	.Soprano
INEZ, daughter of Don Diego	
Nelusko, a slave, formerly an African Chief	Bass
Don Pedro, President of the Royal Council	Bass
DON DIEGO, Member of the Council	
VASCO DA GAMA, an officer in the Portuguese Navy	Tenor

THE hero of this story is no other than the great Portuguese explorer, Vasco da Gama. It was this intrepid sailor who, on Christmas Day (Dies Natalis) of 1479, sighted land probably now covered by Durban town, wherefore he called that fair country Natal. One wonders whether it was when gazing up at the luxuriant Berea that he cried: "Oh Paradise! Oh land of my dreams."

The story is a tragic one of Selika, a beautiful African queen, and Nelusko, the faithful chief who worships her. Taken as prisoners to Lisbon by da Gama, they find themselves sharing a prison cell with him under the Holy Inquisition. The King is displeased with da Gama's success and his request for the hand of Inez, but Inez loves the explorer and seeks to procure his release. While in prison Selika loses her heart to da Gama. There is Don Pedro, who would also find and claim this fair land of Africa. He fits out a ship, induces Inez to accompany him by promising to have da Gama released from prison, and kidnaps Nelusko from the prison to serve as a pilot. When they near the African shore, Nelusko alters the course of the ship. They run on to the rocks and are wrecked. The Indians kill Don Pedro and his crew. Inez escapes. Da Gama, freed from prison, follows with Selika in another ship. This is also wrecked and attacked by the natives. According to the native custom da Gama and his sailors are sentenced to be killed. To save him Selika declares she will marry da Gama. Poor Nelusko, now free in his native land, is distracted at this proposed marriage.

Great preparations are made for the ceremony, but Selika, of the big generous heart, finds that da Gama is still thinking of his lost love, the Princess Inez. Inez is found wandering on the shore. Selika provides them with a ship and bids them sail away together to happiness and home. Standing on the cliffs, she watches the vessel fade out of sight. There is in this Africa a poisonous tree of beautiful growth. Selika seeks its shade and embraces its peace-bringing boughs. Nelusko finds her dead. He flings his arms around

the tree, and dies by her side.

"HIS MASTER'S VOICE" RECORDS

ACT I

Figlia di regi, a te l'omaggio (Daughter of Kings, homage to thee)

052357 Battistini. 2-052074 Sammarco

Nelusko is telling Selika, once a Queen, now a slave, that she will always be royal, whatever her fate. Vasco, Selika, and Nelusko are all lying in the

"HIS MASTER'S VOICE" RECORDS-L'AFRICANA

prison of the Inquisition at Lisbon. Whilst Nelusko is singing, Vasco lies asleep, with Selika watching him.

Quanto amor m'accende (Such love consumes me)

052358 Battistini

Nelusko tells Selika how much he loves her. That whether they remain slaves in a foreign land, or regain their own fair country, his love for her will last for ever, even unto death.

ACT II

All'erta, marinar (Beware, sailors)

7-52072 Titta Ruffo

Nelusko determines to wreck Don Pedro's ship. They are sailing south. He calls out: "Beware, sailors, keep to the north or we are lost." He thus brings the ship into danger.

ACT IV

O Paradiso (Oh Paradise!)

052157 Caruso. 2-052168 Martinelli. 052342 De' Muro. 02238 Evan Williams

Vasco da Gama has been sentenced to death, and is brought out of prison by his guards. He looks at the wonderful tropical scene, and is entranced with its beauty. To him it seems as if this were the land of his dreams. He sings: "Hail, fruitful land of plenty—an earthly paradise art thou!"

ACT V

Averla tanto amata (To have loved her so well)

052359 Battistini

Nelusko, when he hears Selika has agreed to marry Vasco, cries to her again of his unending love. He laments his fate, and the torments he will endure, when the woman he loves belongs to another. He calls on the lightning to strike him, that he may be at rest in his tomb.

AIDA

Opera in Four Acts by Verdi. Text by Ghislanzoni

"Aida" was first produced in Cairo, December 24, 1871. In London, at Covent Garden, June 22, 1876. An open-air performance was given at the foot of the Pyramids in 1912.

The Chief Characters are:

AIDA, an Ethiopian slave, daughter of AmonasroSoprano
THE KING OF EGYPTBass
Amneris, his daughter
RADAMÈS, an Egyptian CaptainTenor
AMONASRO, King of EthiopiaBaritone
RAMFIS, the High PriestBass

THE scene of the opera is laid in Ancient Egypt.

The Princess Amneris has lost her heart to the handsome young captain, Radamès. He is, however, secretly in love with the slave-girl Aida. An Ethiopian invasion of Egypt is threatened. Radamès is selected by the High Priest to lead the army. In his joy at such an honour he bursts into praise of his heavenly Aida. Amneris grows suspicious of her slave, for Radamès is cold. Radamès is publicly promoted leader of the army. Every one rejoices, singing "Return victorious." Only Aida is sad. The invading Ethiopian army is commanded by her father.

There is good news in Egypt. The army is returning triumphant. The jealous princess, burning to learn the truth, calls for Aida and tells her Radames has fallen in the battle. Aida, overcome with grief, is tricked into confessing

her love. Amneris scorns her.

In Act II the scene changes to Thebes. At the gate the celebrated Triumphal March rings out, and the victorious Egyptians enter. Radamės is carried on high by slaves. The dejected prisoners are dragged after the chariots, the populace clamouring for their immediate execution. The King gives Radamės his daughter's hand, and promises him any other reward he may name. Radamės asks the life of his prisoners.

In Act III we are on the banks of the sacred Nile. Amneris has gone to worship at the shrine of Isis. Radamès and Aida secretly meet for the last time. Amonasro is in hiding near by, having previously forced Aida to try and extract from Radamès the position of the Egyptian outposts. All unwittingly Radamès, in saying farewell to Aida, gives the secret away. Amneris, coming from the temple, overhears and denounces Radamès as a traitor to his

country.

Act IV finds Radamės a prisoner, about to be tried for high treason by the priests. Amneris now repents and, seeking Radamės, tells him that she will still save his live if he gives up Aida. Love is too strong; he refuses. He is condemned to be entombed alive. Amneris on hearing the terrible sentence turns on the priests in fury. The sentence holds. Radamės, standing in his living tomb, sees stone after stone being placed over his head. Soon there will only be one last stone—then darkness and lingering death. As that last stone is lifted into its place, he hears a sound in the darkness. It is Aida. She has crept in and concealed herself. Though so young and so beautiful, she prefers to share the awful fate of her lover. In each other's arms they say farewell to earth and glory in the joy of their everlasting love through the long years of the hereafter.

"HIS MASTER'S VOICE" RECORDS

Celeste Aida, forma divina (Heavenly Aida, divine Aida)

052224 Caruso. 2-052100 Martinelli. 032238 Franz. 052330 Paoli

Radames, transported with joy at being made general of the army, pictures himself returning a conqueror and laying the fruits of his victory at the feet of his beloved one. He sings her praises, "Heavenly Aida, divine Aida," and longs to take her back to her native land and there place a diadem on her brow.

Ritorna vincitor (Return victorious)

2-053054 Destinnova. 2-053064 Tetrazzini. 2-053148 Gadski

The King and the Court wish Radame's a happy issue out of the coming battle. They pray that he may return victorious. Only Aida is torn between her feelings for her lover, who leads the Egyptians, and for her father, who commands

"HIS MASTER'S VOICE" RECORDS - AIDA

the Ethiopians. She had joined in the chorus calling to Radames to return victorious, but now, left alone, she repeats the last words of the chorus "Return victorious," and with breaking heart, appeals to Heaven for pity.

Fu la sorte dell'armi a'tuoi funesta, Aida (In the chance of war thy people have been defeated, Aida)

2-054102 Gadski and Homer

Amneris tells Aida that the Ethiopians have been defeated and a heavy slaughter of her countryfolk has taken place. Aida is heartbroken and bemoans the fate of her father, her brothers, her friends.

Ebben qual nuovo fremito (What new trembling)

2-054023 Destinnova and Kirkby Lunn

Amneris has tricked Aida into confessing her love for Radamės. Aida on her knees begs her mistress to take pity on her. She reminds the all-powerful daughter of Pharaoh that for her, the slave, there is nought to hope for but the love she bears for Radamės. Amneris bids her tremble. She will wreak her vengeance on her for daring to love Radamės.

Alla pompa, che s'appresta (In the ceremony now preparing you shall take your part)

2-054101 Gadski and Homer

The princess mocks at her slave and tells her how the Ethiopian prisoners will be executed on the banks of the Nile, and that Aida must be there to see them die. Again Aida cries for mercy. The princess only threatens her with death.

Oh patria mia (Oh, my native land)

2-053147 Gadski, 2-053111 Destinnova

While waiting for the secret meeting to say farewell for ever to Radames, Aida sings of her native land which she will never see again.

Già i sacerdoti adunansi (The priests are now to the Judgment Hall proceeding)

2-054015 Caruso and Homer

Amneris, having brought Radames to his present fate through her terrible jealousy, makes a last effort to induce the soldier to give up Aida. Though the priests are waiting for the trial, she promises to save him. Radames refuses. He declares that he was no traitor to his country.

Aida a me togliesti (Aida you have taken from me)

2-054094 Caruso and Homer

Radamès further accuses Amneris of taking Aida from him. He cries out in his misery that perhaps the slave girl has been slain. Amneris can only plead her love for him. Radamès declares that he will die happy in the joy of his great love for Aida.

La fatal pietra (The fatal stone) Morir, si pura e bella (That one so pure and beautiful should die!)

2-054005 Caruso and Gadski

Radamės is in his tomb. They pile up the stones. He finds that Aida has already concealed herself in the tomb, resolving to share her lover's fate. Radames cries out against Fate, which forces a maiden so young and beautiful to die.

O terra, addio (Farewell to Earth)

2-054006 Caruso and Gadski. 2-054059 McCormack and Marsh

Happy in each other's arms, the lovers say farewell to life. Their voices come from the darkness of the tomb combined in a sensuous song of love. This mingles with the chant of the priestesses invoking Phtha.

ANDREA CHÉNIER

Opera in Four Acts by Umberto Giordano. Text by Luigi Illica

First produced at La Scala, Milan, March 28, 1896. First performance in London, in English, in 1903.

The Chief Characters are:

Andrea Chénier, the poet	Tenor
MADELEINE DE COIGNY	
THE COUNTESS DE COIGNY, her mother	Soprano
GÉRARD, a leader of the Revolution	Baritone

THE poet Chénier, an idealist and lover of liberty, lived and died in Paris during the French Revolution. He was condemned to death by Robespierre.

Act I introduces the poet at a reception of the aristocratic Countess de Coigny, who asks the poet to speak of love. Instead of taking love for a theme, he condemns the aristocracy. Madeleine falls in love with the poet. They do

not meet again for some years. In Act II Chénier is found in disgrace, having offended the revolutionary party by denouncing the cruelty of Robespierre. He may be arrested at any moment. A spy is then watching him. A woman hands him an unsigned letter, making an appointment. Unknown to Chénier the letter is from Madeleine, who still loves him. He goes to the meeting-place and finds Madeleine. Gérard, who is in love with the young girl, discovers the lovers. The two rivals fight. Gérard is wounded and Chénier has to fly. Gérard draws up a paper for the arrest and trial of Andrea Chénier. Madeleine intervenes and pleads for her lover, even offering to give herself to Gérard if he saves Chénier's life. It is too late. The young soldier poet is already in prison and knows that he faces an ignominious death. Robespierre is adamant.

In the final Act Chénier is heard composing a last poem before his execution. Madeleine bribes a gaoler and is allowed into the prison. When the tumbril of death comes clattering along the Paris streets for Chénier, the two lovers

enter it together. Together they ride on to the reeking guillotine.

"HIS MASTER'S VOICE" RECORDS

ACT I

Un di all' azzurro spazio guardai profondo (Improvviso) (Gazing one day into the boundless blue)

052158 Caruso. 052100 Tamagno. 052338 De' Muro

Chénier improvises this beautiful song at the Countess's reception, condemning the pride of the aristocracy, and crying out at the life the poor are forced to live. The guests are indignant, but the idealist does not heed them.

ACT III

Un di m'era di gioja (One day a great joy came to me)

2-052132 Dragoni

Gérard, the fierce revolutionist, recalls that he was once the servant and friend of the aristocrats, and that he broke away and became free. Now he is a slave again to the violent passion of his love for Madeleine. He knows that she loves Chénier.

Sì, fui soldato (I was a soldier once)

2-052122 De' Muro. 2-52814 Paoli

When Chénier is arrested, he bitterly exclaims that he has been a soldier as well as a poet, and has braved death in the field. The death now facing him is vile, and this although he has championed liberty.

ACT IV

Come un bel di di maggio (As some fair day in May)

7-52094 Caruso. 2-52815 Paoli

This is the poem the poet is composing by the light of a spluttering candle in his prison cell. The bare walls give him cold comfort as he sings. Death is very near. A miracle happens! The heavy door swings open. The beautiful Madeleine has bribed the gaoler and comes to her lover.

Vicino a te s'acqueta (Your presence soothes my restless spirit)

2-054075 Boninsegna and Bolis

This is the grand finale of Giordano's opera. Chénier and Madeleine sing of their great love, which their coming death cannot lessen. They are calm as they stand together at the threshold of death.

UN BALLO IN MASCHERA

(MASKED BALL)

Opera in three Acts by Verdi. Text by Somma

First produced at the Apollo, Rome, on February 17, 1859. First performance in London, June 15, 1861.

The Principal Characters are:

RICHARD, Earl of Warwick and Governor of Boston	. Tenor
Renato, his secretary	
AMELIA, wife of Renato	Soprano
Oscar, a page	Soprano
ULRICA, an Indian sorceress	contralto

The scene is laid at Boston, Massachusetts, though, for political reasons, this locale has been altered from time to time; once at the request of the famous tenor Mario, who wanted to wear more becoming clothes. The opera opens with talk of the coming Masked Ball to be given by Richard, the Governor. It is at this masked ball in the last Act that the tragedy takes place, Richard being killed by his secretary and friend Renato. The popular governor unfortunately has fallen in love with Amelia, the beautiful wife of Renato. His love is returned, but Amelia struggles against her infatuation, and seeks to find a means of forgetting Richard. On the advice of an Indian sorceress she goes to find a herb which shall bring her peace. Richard learns of this intention, and follows her to a lonely spot. Amelia is veiled. Renato, having learned that a plot is afloat to assassinate the Governor, follows to warn him, and so finds him with a veiled lady. Richard, to escape the would-be murderers, hurries away, leaving the veiled Amelia with Renato, making him swear he will not seek to discover her identity. The assassins arrive, and in the struggle Amelia has her disguise torn from her. Renato, believing the worst, joins the conspirators, and at the Masked Ball kills his friend and master.

At the time when "Un Ballo in Maschera" was produced, Italy was commencing the War of Independence, and the cry of "Viva Verdi!" took on a political as well as artistic significance, as a disguise for "Viva Vittorio Emmanuele Ré d'Italia!" (Long live Victor Emanuel, King of Italy!)

"HIS MASTER'S VOICE" RECORDS

ACT I

La rivedrà nell'estasi. (I shall behold her form again)

2-054052 Caruso, Hempel, Rothier and De Segurola

Richard, the Governor, enters his reception hall. He welcomes his soldiers and his friends. Oscar, the page, hands him a list of guests invited to the Masked Ball. Richard sees the name of Amelia, and is transported with joy, for soon he will see her again.

Alla vita che t'arride (On the life thou now dost cherish)

052142 Battistini. 7-52036 Titta Ruffo

Renato here warns his master and his friend that a conspiracy is hatching against his life. He begs him, for the sake of the country he is governing, not to expose himself.

Volta la terrea fronte alle stelle (Reading the stars on high)

7-53026 Hempel

Oscar, Richard's page, is telling the Governor about an Indian sorceress, Ulrica, who dwells in a cave and tells the fortunes of men and women by the stars. He enlarges upon the power of this mysterious woman who by magic can prophesy the future.

Di' tu se fedele il flutto m'aspetta (Declare if to meet storm or calm)

7-52025 Caruso. 7-52066 Martinelli

Richard, disguised as a sailor, has been induced to visit Ulrica's cave. He mockingly asks the sorceress to tell him what will happen on his next voyage, and whether the woman he loves will be faithful to him during his absence.

È scherzo, od è follia (But food for mirth and mocking)

2-054050 Caruso, Hempel, Duchene, Rothier and De Segurola

Richard still scoffs at Ulrica. She is indignant, and looking at his palm tells him he will die by the hand of the next person who touches him. The courtiers who are with him shrink away frightened. Renato comes into the cave, and seeing his master warmly shakes him by the hand. Richard again laughs at the prophecy, saying the woman is a fraud and Renato his dearest friend.

ACT II

Ma dall' arido stelo divulsa (When at last from its stem I shall sever)

2-053145 Gadski

Poor Amelia has been told by the sorceress, Ulrica, that in a certain lonely spot a flower grows which will give her relief from the love she has for Richard. Love will depart, she cries, when once she severs that magic flower from its stem. She longs for peace again, and a freedom from her heartache.

M'ami, m'ami (Love me, Love me)

2-054074 Boninsegna and Bolis

Richard and Amelia sing this delightful duet, Richard declaring his unending love, and begging her to say she loves him. Amelia's conscience troubles her. She is desperately in love with him, but wishes to overcome her infatuation.

ACT III

Morrò, ma prima in grazia (I die, yet first implore thee)

2-053146 Gadski

Renato has discovered his wife veiled and in compromising circumstances. He threatens her with death. "Thou wouldst slay me," cries Amelia, "I ask nothing else, but I implore thee let me embrace my son before I die."

Eri tu che macchiavi quell' anima (And wouldst thou thus have sullied a soul so pure?)

2-052170 Titta Ruffo. 052146 Battistini. 052091 Scotti 2-052127 De Luca. 2-052157 Baklánov. 2-052161 de Gogorza

The great baritone air from this popular opera. Renato, having decided that his wife Amelia must die, repents. Her life shall be spared—but he swears to avenge his wrongs on Richard.

Ma se m'è forza perderti (But though for aye from thee I'm torn) 2-052065 Caruso

Richard determines that he must throw off his wild infatuation for his friend's wife. He decides to send Renato and Amelia back to England and so put temptation away from him. But for ever, he cries, will the memory of her live in his heart.

Saper vorreste (You'd fain be hearing)

2-053048 Tetrazzini. 053275 Selma Kurz

At the Masked Ball, Renato is searching for Richard, whom he means to kill. He recognizes the page Oscar, and asks him how the Governor is dressed. Oscar laughs and teases him. Finally Oscar admits that Richard is dressed in black with a red ribbon on his breast.

IL BARBIERE DI SIVIGLIA

(THE BARBER OF SEVILLE)

Opera in Two Acts by Rossini. Text by Starbini

First produced at the Argentina, Rome, February 1816. First London performance 1818.

In seventeenth-century Seville we find comedy and a happy ending to a true lovers' romance. Rossini's "Barber" was written in three weeks. The opera is brilliant and sparkles with wit. It received a very hostile reception at Rome, but has lived to be the most popular of Rossini's lighter works. Beginning with

Grisi and Alboni every great diva has appeared as Rosina.

The Count Almaviva is in love with the doctor's ward, Rosina. He serenades her. The Count enlists the aid of the all-important Figaro in the adventure. The play is full of amusing situations. The Count puts himself into the hands of the wonderful barber, the jack-of-all-trades, the factotum of the city. Bartolo would marry his ward himself, but Rosina will have none of him. She is for her serenading Count. The Doctor goes to Basilio, the music teacher, for advice. They draw up a marriage contract between the Doctor and Rosina, and at the same time decide to spread a slander which will injure Count Almaviva. The Count gains admission, in Act I, to the Doctor's house

as a drunken dragoon, then again, in Act II, disguised as a music teacher, in place of Basilio, who is supposed to be ill. The Doctor is suspicious and keeps Rosina in the room while the barber shaves him. The pretended music master gives Rosina a lesson. She sings "A little voice I heard just now." That voice has told her of other things than music. They arrange to elope. Complications take place, also a thunderstorm. Figaro brings the marriage contract changed from Bartolo's name to that of the Count. It is all amicably settled, in spite of a pistol. The Count wins Rosina for his bride, and the Doctor gets her dowry. For once, in opera, everybody is happy.

"HIS MASTER'S VOICE" RECORDS

Overture

C. 120 Coldstream Guards (Conducted by Lt.-Col. Mackenzie Rogan)

The overture is generally considered to be one of Rossini's most delightful instrumental works, bubbling over with gaiety and humour. It begins, according to custom, with a slow introductory section; this, in turn, gives place to the usual allegro, based upon some brilliant melodic ideas. The music increases in elaboration and vivacity, finally winding up with a most exhilarating coda.

ACT I

Largo al factotum della città (Room for the factotum of the city)

2-052116 de Luca. 2-052051 Amato. 2-052162 de Gogorza 02811 James (in English)

Figaro, the barber, announces himself, singing: "Room, for the city's factotum." What a life! What joy to be a barber of quality! Bravo, bravissimo, is the barber's cry. As for the others, they call: "Figaro, Figaro, Figaro!" Old men, love-sick maidens, one and all have recourse to the barber. What a life! La, la, la!

All'idea di quel metallo (The idea of that enchanter)

2-054021 Sammarco and McCormack

Figure and the Count discuss how the Count can gain admission to Resina's house. Figure tells the Count to dress himself as a soldier, and to knock boldly at the Doctor's door and say he has been billeted on him.

Una voce poco fa (A little voice I heard just now)

2-053142 Galli Curci. 2-053046 Tetrazzini. 053166 Sembrich

Rosina enters the room with a letter in her hand from her lover, to whom, of course, Dr. Bartolo objects. She gives expression to her anger and disgust in this most famous of all operatic arias.

La calunnia è un venticello (Slander is a whispering zephyr)

052354 Chaliapin. 2-052164 Journet

Doctor Bartolo is suspicious of the dragoon who has been billeted on him, and is enraged because he does not know who Rosina's lover is. Basilo says it is the Count. They hatch a plot. Basilo agrees to set about a slander which will involve Count Almaviva and drive him from Seville.

Comedy Opera in Two Acts by Ethel Smyth. Libretto arranged by the Composer from a story by W. W. Jacobs.

First produced at the Shaftesbury Theatre in 1915 by the Beecham Opera Company.

The Principal Characters are:

in T	
Bari	

THIS work, which is Dr. Ethel Smyth's fourth grand opera, was completed by

the composer in 1913.

Act I shows us the courtyard of an old country inn. The landlady is the comely Mrs. Waters, upon whose person—and possessions—the elderly Benn—an ex-boatswain—has cast longing eyes. He would like to marry Mrs. Waters and so become master of the snug little inn, but so far Mrs. Waters has repulsed all his advances. Benn is casting about for a means of winning favour, and decides that he must pose as a hero. At this point Ned Travers, a young ex-soldier looking for work, comes along. Benn asks him if he would like to earn some money, and then unfolds a plan. Travers is to pretend to be a burglar and enter the inn at night. Benn will be near by and immediately "chase" off the burglar, comfort the distressed landlady, and be able to look heroic. Travers agrees, but in case anything miscarries makes Benn give him a letter saying that he (Travers) is no burglar, but merely entering the inn at

Benn's instigation.

Act II sees the plot in operation. Travers makes an entrance through a window, but before Benn can follow up, Mrs. Waters is prematurely alarmed, and rushing down covers Robert with a gun. She orders him into a cupboard, locks the door and then proceeds to interrogate him. The truth is told, and then the two proceed to have some fun with Benn, when he arrives. Mrs. Waters tells him she has shot and killed the burglar. He is horrified, and Mrs. Waters suggests immediate disposal of the body, by burying it in the garden. She sends Benn to dig a "grave," but instead he rushes off, finds the village policeman and confesses that a murder has been committed through his own foolish act. The policeman accompanies him to the inn and confronts Mrs. Waters with Benn's confession. She denies the story, and to complete Benn's confusion Travers appears from his hiding-place. Benn and the policeman are sent to the right-about, and Mrs. Waters and Travers sit down to an impromptu breakfast. Travers' leave-taking is affectionate, and the curtain shows Mary Ann discovering her mistress in a very sentimental mood.

"HIS MASTER'S VOICE" RECORDS

Overture, Parts I. and II

2-0696 and 2-0697 The Symphony Orchestra.

The music suggests an atmosphere of gaiety and humour. One or two themes from each act are introduced, also some folk-tunes of very charming character.

ACT I

When rocked on the billows

02697 Courtice Pounds

Benn expounds his views on matrimony and the fair sex in general as derived from his own experiences and observation. He laments his ill luck with the object of his affections, but cheers himself with thoughts of ultimate success.

The Keeper

04185 Gilbert Barton and W. Gordon Walker

This is a little old-English folk-tune played by the orchestra, as Benn whistles to himself in the garden.

A friend and I were on the Pier

04183 Frederick Ranalow

Travers recounts his experiences of the fair sex to Benn, how he and a friend flirted with two fair maidens at the seaside.

- (a) Contrariness
- (b) What if I were young again

03527 Rosina Buckman

Mrs. Waters, whose cat refuses to answer her call, complains that human beings are just as contrary, and philosophises on that sad fact. Then she sings of bygone days of youth and "the desire of our young heart's calling."

ACT II

Oh! dear, if I had known

04185 Rosina Buckman and Frederick Ranalow

Mrs. Waters, having shot at the "burglar" Travers, rushes down to the kitchen in déshabillé, to find a young and good-looking man there. She is rather confused at her scanty attire, and Travers is equally surprised at such a young and comely landlady. The duet is founded on the old nursery folk-tune "Oh! dear, what can the matter be?"

The first thing to do is to get rid of the body

04184 Buckman, Pounds and Ranalow

In this trio Mrs. Waters and Benn arrange to dispose of the imaginary dead body of the burglar, while Travers from his hiding-place makes amusing comments on Benn's terror and agitation.

When the sun is setting

04183 Buckman and Ranalow

Mrs. Waters and Travers are saying good-bye, but they promise to meet each other soon and take a stroll together in the summer evening, after "closing time."

LA BOHÈME

(THE BOHEMIANS)

Opera in Four Acts by Puccini. Text by Giacosa and Illica, after Henri Mürger

First produced at the Reggio, Turin, February 1896. In London, October 2, 1897.

The Principal Characters are:

RUDOLFO, a poet	Tenor
MARCEL, a painter	Baritone
Schaunard, a musician	Baritone
Colline, a philosopher	Bass
Benoit, a landlord	Bass
Mimi, a dressmaker	.Soprano
Musetta, a grisette	.Soprano

The four Bohemians revel in a precarious life. It is a feast one day, a tightened belt the next. Poems and canvases at times are fuel when a flicker of fire is wanted for warmth. Love comes to Rudolfo in the pleasant shape of Mimi, the little consumptive seamstress, who, knocking at his door in search of a light, drops her key. Her hand is cold. She is very beautiful. They tell each other their names and who they are. They stumble on the problem of life while looking for the key. Perhaps when they bump their heads they lose their balance. Life is suddenly very beautiful to them. They tell each other so, and, having agreed never to part, they declare in beautiful music that the future holds—love alone.

Act II finds our friends at a café in the Latin quarter holding high revel. Rudolfo has bought Mimì a new hat, and the sun is shining. A feast is ordered, but no one has considered the reckoning. To a neighbouring table comes Musetta with an elderly admirer at her chariot wheels. She is an old flame of Marcel's. The elderly lover is discarded. Musetta sings a very pretty song about her pretty self. They cheerfully leave the bill unpaid, and follow a regiment of guards, who come marching past.

Act III, the best of the opera, brings us to the winter, when the pretty grasshoppers of summer shrivel and die. Rudolfo and Mimi have had the eternal lovers' quarrel. Musetta's tantrums are ruining Marcel's temper. It is snowing. Every one is cold. The great quartet of the opera tells us of their troubles.

Act IV finds us back, as in Act I, in Rudolfo's and Marcel's attic. The other two Bohemians arrive, and a very scanty meal is joyfully magnified by them into an imaginary banquet. Musetta bursts upon this scene with the news that Mimì is dying. They bring her, weak and helpless, and lay her on Rudolfo's couch. The lovers are reconciled, but Mimi's love days are over. She sings a very beautiful farewell.

"HIS MASTER'S VOICE" RECORDS

ACT I

Che gelida manina (Racconto di Rudolfo) (Your little hand is frozen)

052122 Caruso. 2-052085 Martinelli. 2-052021 McCormack. 2-052070 Yadlowker. 02183 (in English) Evan Williams

Rudolfo takes Mimi's hand. It is cold as ice. He promises to warm it, and tells her his name, and that he is a poet who writes verses to beautiful eyes such as hers. He asks: "And who are you? Please will you tell me?"

Sì, mi chiamano Mimì (I am called Mimì)

2-053025 Melba. 033062 (in French) Melba. 2-053103 Bori. 2-053081 Farrar. 03632 (in English) Buckman

Mimi tells him she is so called. Her story is a simple one. She embroiders silks and satins. She is lonely and longs for the sunshine. The artificial flowers she makes are not like the roses of the country. Outside Marcel and the others call and interrupt.

O, soave fanciulla (Oh, lovely maiden)

054129 Caruso and Melba. 7-54003 McCormack and Bori 2-054091 Martinelli and Alda. 2-054106 Gigli and Zamboni.

Mimi and Rudolfo are already deeply in love with each other. For them the magic voice of love will dwell in their hearts for ever. "I love you," sings Rudolfo, "say you love me too." They pass out with the word "love" on their lips. "Amor, amor" on a top C brings down the curtain.

ACT II

Quando me'n vo soletta per la via (When I wander alone along the street)

7-53021 Alma Gluck. 2-3075 Violet Essex

Musetta at the café is trying to attract Marcel's attention. She sings of her pretty self, how all passers-by must perforce turn and admire the dainty Musetta. So she sings on of love until Marcel can stand it no longer. Musetta wins back her former lover and forsakes the elderly banker.

ACT III

Mimì! è ver, siam qui da un mese (Mimì! We have been here for a month)

054203 Farrar and Scotti

Marcel tells Mimi that he and Rudolfo are working at an inn. He inquires about her health. She coughs and looks pale and ill. She tells him she cannot endure Rudolfo's jealousy, and that she can no longer live with him. Love's dream is over.

Addio (Good-bye)

2-053028 Melba. 2-053082 Farrar. 7-53027 Gluck

Mimi says good-bye to her dream of love. This is one of the most beautiful arias in Puccini's opera. Rudolfo has taken her in his arms again. She disengages herself and cries: "Good-bye! I wish you well, but it is good-bye."

"HIS MASTER'S VOICE" RECORDS-LA BOHÈME

She asks him to send her a bracelet and a prayer-book he has given her, and begs him to look beneath her pillow, where she has left a little pink hood. This he is to keep if he wishes to.

Addio, dolce svegliare (Good-bye to sweet awakenings)

054204 Caruso, Farrar, Scotti, and Viafora

This is the great number of the opera. The lovers say good-bye to the happy past. The notes of sadness by Rudolfo and Mimi are beautifully interwoven with the quarrelling of Marcel and Musetta.

ACT IV

O Mimì, tu più non torni (Ah, Mimì, you will never come back to me)

054127 Caruso and Scotti. 7-54004 Murphy and Werrenrath

Rudolfo and Marcel are back in their attic. Neither can work. Rudolfo sits and gazes at Mimi's little pink hood, Marcel stands in front of a canvas, but inspiration has fled with Musetta. They are very sad and lonely.

Vecchia zimarra (The old overcoat)

2-52516 Journet

The two other Bohemians arrive. They all four try to make merry over a very frugal meal. Musetta comes to tell them that Mimi is dying. Marcel hurries away for a doctor. Food and medicine have to be obtained. Colline decides to sell his favourite old coat. Pathetically he says good-bye to the garment as he slips away, leaving Rudolfo and Mimi alone. The end comes with a repetition of the charming music of the opening Act.

LA BOHÈME

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Opera in Four Acts by Leoncavallo, after Henri Mürger

First produced on May 6, 1897, at the Fenice Theatre, Venice

The principal characters are the same as in Puccini's opera of the same title,

The story follows the same lines. Henri Mürger gives us naked facts. While Puccini clothes them in a petticoat—diaphanous perhaps but of a delicate rainbow hue—Leoncavallo sees the brutal side of that life in Bohemia and gives us music to match it.

"HIS MASTER'S VOICE" RECORDS

ACT II

Io non ho che una povera stanzetta (I have only a poor little room)

2-052061 Caruso

This is the song in which Marcel confides in Musetta, and finally confesses his love.

ACT III

Testa adorata (Adorable little head)

2-052059 Caruso

Full of remorse, Marcel picks up caressingly the little hood Musetta has left behind, and sings this well-known song of yearning for days which are gone, never to return.

THE BOHEMIAN GIRL

Opera in Three Acts by Michael Balfe. Text by A. Bunn First produced at Drury Lane, London, on November 27, 1843.

The Principal Characters are:

COUNT ARNHEIM	
ARLINE, his daughter, the Bohemian girl	Soprano
THADDEUS, a Polish exile	Tenor

It is a pity that the opera by which Balfe is best known should be composed

round such a slight and wretched story.

Thaddeus in escaping from the Austrian troops joins a troop of gypsies. In passing through Count Arnheim's lands, a young girl is seen being attacked by a stag. Thaddeus rescues her and takes her to her father's castle. They give him wine and ask him to drink to the Emperor. He refuses. An uproar ensues, the chief of the gypsies finally being arrested. He escapes, and in revenge steals the little daughter of the Count.

The girl, Arline, grows up among the wild gypsies, and falls in love with Thaddeus. She tells him that in her dreams she sees the marble halls of her childhood. Complications owing to the jealousy of the Gypsy Queen arise. Arline is accused of stealing a medallion, and subsequently taken before the

Count, her father, who recognizes her by a scar.

The story, however, ends happily. Arline, being restored to her former position, confesses her love for Thaddeus, who proves to be of noble birth and is allowed to marry Arline.

"HIS MASTER'S VOICE" RECORDS

ACT II

I dreamt that I dwelt in marble halls

2-3380 Mabel Garrison

This is the song sung by Arline to Thaddeus, the man she has grown to love. Through all the years spent among the gypsies she has retained a faint recollection of the "marble halls" of her childhood, to which she is now so soon to be restored.

ACT III

When other lips and other hearts

B299 Helder

Thaddeus contrives to meet Arline and tells her of his love in this tender song. She vows to be true even though she returns to her father's castle.

Then you'll remember me

4-2488 John McCormack

Thaddeus is disconsolate at the thought that Arline, through her re-union with her father, is lost to him. In appealing strains he sings of his love.

Selection

C245 Coldstream Guards. Conducted by Lt.-Col. Mackenzie Rogan

BORIS GODOUNOV

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No.

Opera in Four Acts with a Prologue, by Moussorgsky, revised and orchestrated by Rimsky-Korsakov. Text by Moussorgsky, after Poushkin and Karamzin. First produced, Petrograd, 1874.

Principal Characters:

Boris Godounov, usurper of the throne of RussiaBaritone
PRINCE SHOUISKYTenor
PIMEN, a monk and chroniclerBass
GREGORY, a novice, afterwards known as the Pretender Dimitri. Tenor
MARINA MNICHEK, daughter of the Voyevode of Sandomir

VARLAAM and MISSAIL, vagabond monks.....Bass and Tenor

When first performed in Russia, the historical musical drama of "Boris Godounov" excited a storm of unfavourable comment owing to its faulty musical technique. After the composer's death it was taken in hand by his intimate friend Rimsky-Korsakov, who revised the orchestration and technique, producing a work which, while preserving the creation of Moussorgsky's genius, was better adapted to public presentation.

The theme of the opera is the working of remorse in the conscience of the

regicide usurper, Boris Godounov, after his rise to supreme power.

The Prologue depicts Boris accepting the crown of Russia after repeated urging by the nation.

Act I.—In a monastery cell the ancient monk Pimen is writing his chronicles by the light of a lamp. The novice Gregory speaks of his desire to emulate the monkish chronicler's brilliant and warlike past. Pimen tells him that many monarchs have led uneasy lives, and that to attain the throne the regicide Tsar Boris slew the young Tsarevitch, who was of Gregory's age.

Gregory determines to pose as the missing Tsarevitch Dimitri and, in flight from Moscow, enters an inn on the Lithuanian border in the company

"HIS MASTER'S VOICE" RECORDS-BORIS GODOUNOV

of two vagabond monks, Varlaam and Missail. They call for wine, and Varlaam sings a song of Ivan the Terrible at the siege of Kasan: Long ago at Kasan where I was fighting.

Whilst they are drinking, guards come to search for the novice Gregory, who is pursued by order of the Tsar. Gregory escapes through a window, and

makes his way over the border.

Act II.—Boris recalls the dead Tsarevitch, Dimitri, in his ensanguined shroud, whose cries haunt him for ever. A courtier whispers to him of a conspiracy in Poland. Prince Shouisky is brought before the Tsar. Shouisky tells him of the rebellion of the Pretender Dimitri in Poland, to whose standard nobles and peasants are flocking. Boris sinks into a chair. The chiming of a clock seems like the accusing voice of conscience, and in thought he sees the child dripping with blood. The usurper Tsar cries out in agony at the appalling thought of heavenly vengeance.

Act III.—The heart of the princess Marina has been won by Dimitri, the Pretender to the throne of Russia, who swears to be avenged on the grim usurper, Boris. Marina longs to reign as queen in Moscow, and is persuading her countrymen to support her lover.

Act IV.—Boris, seized with pains which admonish him that his end is approaching, sends for his young son. In impressive and touching words he bids farewell to the Tsarevitch, to whose youthful hands he must resign his sceptre. Then starting from his chair with the cry, "While I have breath I still am Tsar," he suddenly feels the nearness of death, and confiding his son to the Boyards, whispers:

"Here is your Tsar! Tsar! Have mercy. . . . Forgiveness, . . . For-

giveness. . . ." and expires.

Chaliapine brings Boris to life again.

"HIS MASTER'S VOICE" RECORDS

ACT I, SCENE 2

In the Town of Kasan

022208 Chaliapine

In an inn on the border, the novice Gregory, flying from Moscow to escape the vengeance of Tsar Boris, is drinking wine in the company of two vagabond monks. Refreshed with the wine, the monk Varlaam chants his reminiscences of his earlier career in the armies of the terrible Tsar Ivan, when the Tsar laid siege to and sacked the Tartar city of Kasan.

ACT IV. SCENE 2

Death of Boris, Parts I. and II.

022222 Chaliapine. 022223 Chaliapine

Listening to the monk Pimen's tale of his vision of the murdered Dimitri, Boris is overcome with emotion and falls into the arms of his courtiers. Feeling the approach of death, he calls for his son, to whom he imparts his last counsels. Breathing a prayer for his innocent children, he embraces the Tsarevitch. A funeral bell tolls, and a procession of monks appears. With a last pang of revolt against death, the Tsar gives up his spirit, his last act being to confide his son to the Boyards as their new ruler.

LE CAÏD

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Light opera in Two Acts by Thomas. Text by Sauvage

First performance at the Opéra Comique, Paris, January 3, 1849.

Principal Characters:

BIROTTEAU, a Parisian barber	
MICHEL, Drum-major of the 20th Infantry	
ABOUL-Y-FAR, the Caïd	

The lively Parisian modiste Virginie, and the barber Birotteau, have undertaken the voyage to Algeria in the hope of making their fortunes, but have been disappointed in their expectations. Birotteau designs to obtain money from the Caïd with which to set up house with Virginie.

The gallant drum-major, Michel, urges the Caid's eunuch to arrange an assignation for him with the beautiful Fathma, and boasts of his fascinations

in the air " Tambour-major all decked out in gold."

Birotteau introduces himself into the Caīd's harem, where he is discovered by the slaves. He proposes to the Caīd to purchase from him publicly a secret which will enable him to discover the authors of the most daring robberies and hair raising outrages, of which he goes in fear. To better deceive the Arabs as to the value of the charm, the Caīd is to pay him in public 20,000 pieces of gold. Meanwhile Michel profits by the opportunity to slip into the Caīd's harem.

Michel enters Fathma's boudoir just as she is being decked for the wedding ceremony. Fathma greets him with joy, and they swear eternal fidelity. The Caïd returns to his house with Birotteau, whom he proposes to make his sonin-law, and thus keep his gold pieces. Birotteau is fascinated by the idea of a life of ease, when the jealous Virginie comes on the scene, followed by the enraged drum-major, who challenges him to a duel. Torn between his fears and his desires, Birotteau determines to give up the idea of marrying Fathma, and to obtain the Caïd's money instead. By mistake he gives the Caïd a drubbing instead of the drum-major, in the darkness, and this is quite enough to decide the Caïd to acquire immunity, even at the price of his cherished gold. Everything ends happily, as the drum-major gets his Fathma, Birotteau gets the Caïd's 20,000 gold pieces, and returns to the arms of his Virginie, and the Caïd gets the pretended secret which, by the way, is neither more nor less than a recipe for pomade, which may possibly prevent hair raising outrages in the future.

"HIS MASTER'S VOICE" RECORDS

ACT I

Tambour-major tout galonné d'or (Air du Tambour-major)
(Drum-major all decked out in gold)

032065 Plançon

In this lyric outpouring, the gallant drum-major sings of his numerous successes in the fields of love and war.

CARMEN

Opera in Four Acts by Bizet. Text by Meilhac and Halévy
First produced at the Opéra Comique, Paris, March 3, 1875. First London
production, June 22, 1878.

It is the story of the greatest of all heartless coquettes—Carmen, the daring, dark-eyed gypsy girl, who for a while has left her kinsfolk and is working at a cigarette factory in Seville. The original Carmen was Galli-Mariè. Our minds flash back to visions of Marie Roze, Minnie Hauck, Zélie de Lussan, Maria Gay, and the ever-wonderful Emma Calvé, one of the latest Carmens being Geraldine Farrar. "Carmen" met with a cold reception in 1875 in Paris. The passionate force was mistaken by the Frenchman of that day for sheer brutality. "Carmen" has grown steadily in popularity.

Troopers are resting in the square. The cigarette girls come out. There is much chaff and flashing of eyes. Only Don José takes no heed. This is enough for Carmen. Singing the Habanera she tries her wiles, and finally flings him a red rose from her bosom. At this the Spanish officer flares up.

The factory bell calls back its work-girls. A peasant girl, Micaēlà, arrives with news for Don José from his home and parents. The interview is suddenly interrupted by a great commotion. Carmen, it appears, has quarrelled with another girl in the factory and stabbed her. Don José is called upon to act, and she is arrested by the soldiers. But the Spanish sergeant stands little chance against Carmen when she sings the Seguidilla to him. He unties her bonds and lets her escape. For this he, in turn, is arrested, and goes to prison.

Act II finds Carmen back with her gypsy friends, trying her arts upon a new love—Escamillo, the famous bull-fighter. He who can look the fiercest beast in the eye, falls a victim to the gypsy girl. Don José, fresh from prison, follows Carmen; and when she suggests that he should desert from the army,

Act III opens in a smugglers' cave in a rocky mountain-pass. The smugglers are at cards, telling fortunes. Carmen is tiring of José, who is now jealous of the bull-fighter. The two men come to blows. Micaēlà, who has always been in love with José, seeks him out to tell him that his mother is dying. José at last tears himself from the presence of Carmen.

In Act IV we come to the exterior of the bull-ring in Seville. Escamillo is the hero of the hour. Carmen is enjoying his triumph, when suddenly the distracted and love-distraught José appears. She scorns him. In his rage he kills her as Escamillo returns in triumph from the arena.

"HIS MASTER'S VOICE" RECORDS

Overture

C 428 La Scala Orchestra 0863 Royal Albert Hall Orchestra (conducted by Landon Ronald)

In the brief but brilliant prelude to his masterpiece Bizet introduces us to themes connected with the last tragic scenes in the opera. The overture com-

"HIS MASTER'S VOICE" RECORDS - CARMEN

mences with the music that in the fourth act is heard from the distant band, playing to amuse the populace in the bull-ring. Soon the immortal melody of the Toreador's Song is introduced, and a little later the 'cellos and horns give out the sinister, haunting motif that presages Carmen's tragic end. The lively music of the opening is resumed at the close of the movement.

ACT I

L'amour est un oiseau rebelle (Habanera) (È l'amor uno strano augello) (Love will like a wild birdling fly)

033059 Calvé. 7-33010 Farrar. 2-033029 Kirkby Lunn. 7-33018 Braslau. 2-3352 Olga Haley. 2-3086 Thornton

Carmen, flashing her eyes at Don José, tells him that love is the child of Bohemia—love knows no law. If he does not love her, well, she chooses to love him, and if she does, beware, beware! The soldiers applaud and call to Carmen to choose a lover from among them. She flings her red rose in Don José's face.

Parle-moi de ma mère (Ah! mi parla di lei) (Tell me about my mother)

2-034019 McCormack and Lucy Marsh 04174 (in English) Matthews and Harrison

The pretty, simple peasant girl, Micaēlà has come from the country to find Don José and give him a message from his aged mother. The message is to wish him well, and to give him a motherly kiss. José gently kisses the girl and listens to the news from his home.

Près des remparts de Séville (Séguedille) (Presso il bastion di Siviglia) (By the ramparts of Seville)

53516 Maria Gay. 2-033049 Farrar. 2-033028 Kirkby Lunn

The Séguedille is a dance beloved by all Spaniards. Carmen, finding herself arrested by the soldiers, and bound by the hands, begins to sing to Don José. She bids him come to the old walls of the city and be her lover. She has cast off her old one. She wants Don José.

Intermezzos: Acts II and III

2-0912 Royal Albert Hall Orchestra (conducted by Landon Ronald)

The first of these intermezzos, with its delicate, wistful melody for flute, may be looked upon as a nocturne, the music conveying an impression of the subtle charm of a southern night, its poetry and its romance.

There is sparkle and gaiety in the second, which one may take to be a musical picture of the gay streets and the throng on the way to the great bull-

fight.

In both pieces the genius of Bizet has created for us miniature tone-poems of rare beauty and vivid colouring.

ACT II

Les tringles des sistres tintaient (All'udir del sistro il suon) (To the sound of the tambourines)

033058 Calvé. 2-033047 Farrar

In a roadside inn the gypsies are making merry. Carmen leads them with this wild song, beating her tambourine.

Con voi ber, affè mi fia caro (Votre toast je peux vous le rendre) (Gladly will I drink with you)

Chanson du Toréador—Canzone del Toreador (The song of the Toreador)

2-052055 Amato. 2-052133 Dragoni. 2-032041 Baklánov. 032031 de Gogorza. 02418 Whitehill

This famous air is sung by Escamillo, the popular torero, loudly acclaimed, when he enters the inn. Carmen is fascinated as the man describes his triumphs in the bull-ring. "'Tis then the toreador rejoices," when danger is near and the wild bull charging. Toreador, beware, beware!

Halte là! qui va là? (Alto là! chi va là?) (Halt! who goes there?)

2-034029 Farrar and Martinelli

Escamillo departs. Carmen hears some one approaching the inn. Looking out, she finds it is her soldier lover, Don José. He calls: "Halt! Who goes there?" Carmen invites him in. She sings and dances to him, and does her uttermost to make him join the smugglers.

La fleur que tu m'avais jetée Il fior che avevi a me tu dato (The flower you flung to me)

2-052007 and 2-032000 Caruso. 2-032033 Ansseau. 052343 de' Muro 5-052001 Palet. 2-052027 McCormack. 032239 Franz. 2-032020 Martinelli-2-032007 Yadlovker. 02834 (In English) John Harrison

Poor Don José, torn between love of the gypsy girl and his duty as a soldier, becomes desperate. He hears the bugle summoning him back to duty. Carmen stands before him, arms akimbo, eyes flashing, her crimson lips mockingly bidding him go. He tears from his breast the rose she gave him and which he has cherished during the long days in prison. This is one of the most beautiful tenor airs ever composed. The last despairing words are: "Carmen, je t'aime." "Carmen, I love you."

Là-bas dans la montagne (Lassù, lassù sulla montagna) (Over there in yonder mountains)

2-033050 Farrar. 034023 Calvé and Dalmores

Carmen is moved by Don Jose's great love. She makes one more effort to keep this new lover. She sings to him of the joys and delights of the

"HIS MASTER'S VOICE" RECORDS - CARMEN

wild life in yonder mountains. "Don José cannot love me," she cries, "or he would come with me and be my love."

ACT III

Card Song Voyons que j'essaie (En vain pour éviter)
Andiam; nostra sorte sappiam (Invan per evitar)
And now let me read my fate (In vain we seek to shun)

2-033066 Farrar. 2-033030 Kirkby Lunn

Act III shows us the smugglers' cave. Don José has joined them. The sypsies are telling fortunes by cards. Carmen intervenes and deals the cards. They spell death to her and her lover. She shuffles and cuts and deals again. Death is always the answer.

Je dis que rien ne m'épouvante (Air de Micaëlà)
(Io dico, no, non son paurosa)
(I try not to own that I tremble)

2-053113 Tetrazzini. 033079 Farrar. 2-053089 Gluck. 03633 Rosina Buckman

The smugglers have left the cave for a while. Trembling little Micaëlà enters. She has come to find Don José, whom she loves. She is frightened of Carmen, but calls to Heaven to give her courage to beg Don José to come home with her.

Je suis Escamillo (Ho nome Escamillo) (I am Escamillo)

2-054056 De' Muro and Janni

Don José is guarding a pass. A stranger approaches, and José fires at him. In answer to this challenge the stranger calls: "I am Escamillo, toreador of Grenada." Defiantly he tells José he loves Carmen and has come for her. It is soon a question of knives. They fly at each other's throats. Carmen arrives and separates them.

ACT IV

March and Chorus

54676 and 054509 La Scala Chorus

Orange-sellers, hawkers of fans, and the crowd are assembled outside the pull ring, waiting to acclaim Escamillo, who arrives with the procession.

Si tu m'aimes (Se tu m'ami, Carmo) (If you love me) 2-034021 Farrar and Amato

Act IV brings colour and light and gaiety. The scene is outside the bulling. The Toreador Song rings out. Escamillo is about to enter the arena, and gaily bids farewell to Carmen. The gypsy girl has a strange foreboding coming disaster. Escamillo, full of pride, tells her that if she loves him she ill indeed be happy when in a few moments the whole of the spectators will see and acclaim him a hero. Amid cries of "Bravo, bravo, viva Escamillo," passes into the ring.

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C'est toi! I'on m'avait avertie! (Sei tu? M'avevano avvertita) (It is thou, they told me to expect thee)

2-034022 Farrar and Martinelli

Carmen waits outside, and is warned that Don José has come to the city mad with despair and love. He enters. Carmen tells him she is not frightened of him. Don José pleads with her to fly away with him. "Forsake me not," he cries. But no, Carmen will now have no more of the soldier. Viva a free life and her love for the Toreador.

Je t'aime encore (Ebben, ebben, io t'amo ancor) (I love you still)

2-034024 Farrar and Martinelli

It is the end, the tragic end. Don José can win no love from the woman he so madly adores. He is desperate. Inhuman girl, he calls her. His love appeal in this duet is intensely sad and dramatic. The melody swings between the despair of the man and the disdain of the girl, till at last she flings at him a ring he has given her. A knife flashes. Carmen in all her vigorous beauty lies dead.

Ballet Music. Parts I and II

C615 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

CAVALLERIA RUSTICANA

(RUSTIC CHIVALRY)

Opera in One Act by Mascagni. Text by Targioni-Tozzetti and Menasci

First produced at the Costanzi, Rome, May 20, 1890. First given in London, at the Shaftesbury Theatre, October 19, 1891.

The Principal Characters are:

SANTUZZA, a village girlSoprano
TURIDDU, a young soldierTenor
Alfio, a teamsterBaritone
LOLA, his wife, and former sweetheart of Turiddu Mezzo-Soprano
Lucia, mother of Turiddu

*CAVALLERIA RUSTICANA * was composed in eight days in order to compete in a prize competition organized by the well-known music-publishing house of Sonzogno. It won the first prize, and remains among the most popular of the short operas. The music is very virile and even brutal.

It is a wild Sicilian love tragedy, told in what is virtually two scenes. Though the curtain does not drop, the stage is empty while the famous Intermezzo

is played.

We have an old story, the oldest and yet the most up-to-date in the world, painted on a Sicilian canvas. Turiddu, the lover, answers the bugle call and goes to the war. Lola, left alone, turns to the man on the spot, the stay-at-home. In due course, home comes the soldier, seeking his sweetheart's arms,

"HIS MASTER'S VOICE" RECORDS—CAVALLERIA RUSTICANA

to find that she has married his neighbour, Alfio. Many hearts are caught on the rebound; pretty little Santuzza, ripe fruit, is there for the picking. The soldier is not backward. Neither, we are given to understand, is Santuzza. Love that grows so quickly, quickly fades. The soldier casts his eye again on Lola his former love. She, nothing loth, meets him half-way. They are seen together and laugh at the world. Santuzza can keep her secret no longer. She confides in the mother of Turiddu. The story becomes the village scandal. Little our soldier cares, he sings his drinking song and bids all the world join him in his cups, even the husband. This one, with true rustic chivalry, deals with the soldier after the gentle manners of that island of flowers and romance. He bites his ear. Such is the rustic challenge to combat. For once we have a death scene off the stage in an opera. Before the final hubbub of screaming women there is a momentary hush on the stage. A voice is heard: "They have killed Neighbour Turiddu."

After all they are Sicilians.

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"HIS MASTER'S VOICE" RECORDS

O Lola, bianca come fior di spino (La Siciliana) (Oh Lola, white as the flowers of the briar)

7-52018 Caruso. 7-52079 Martinelli

This very beautiful air is sung by Turiddu before the curtain rises. He tells us of his former love for the beautiful but faithless Lola who has married Alfio. The voice dies away in the distance.

Il cavallo scalpita (The stamping horse)

7-52023 Amato

Alfio, the teamster, sings of his happy life with his sturdy horse. He is happy at home, for his wife Lola, loves him and is a good housewife. He has yet to learn the truth.

Voi lo sapete, o mamma (Well, you know, dear Mother)

053183 Calvé. 053092 Eames. 053214 Gadski

Santuzza, who is being neglected by Turiddu and openly laughed at by Lola, tells Turiddu's mother of her love and her disgrace. "I love him still," she cries, "and now Lola has won him back, I weep."

Intermezzo

C429 La Scala Symphony Orchestra. 0739 Royal Albert Hall Orchestra (conducted by Landon Ronald)

The melody of Mascagni's Intermezzo is perhaps one of the most cele-

brated and familiar in all music.

The intermezzo is played between the two scenes of the one act comprising the opera. The first scene ends with the singing of the Easter hymn, and a duet between Turiddu and Santuzza, after the rest have entered the church. Turiddu finally spurns his discarded love and enters the church, the beautiful strains of the intermezzo being supposed to depict the fervent beauty of the Easter service within the sacred building. The violins begin a soft phrase of devotional character, and presently the principal melody is heard, played with emotional beauty by the violins and accompanied by harp and the strains of a distant organ (within the church). The beautiful climax is particularly poignant in its expressive intensity.

Viva il vino spumeggiante (Brindisi) (Here's to the sparkling cup)

52193 Caruso. 2-52594 de Tura

The devil-may-care Turiddu is sitting outside a tavern singing this beautiful and rollicking drinking song. It lends a gay moment to the tragedy that one feels is haunting the air. "Wine," cries Turiddu, "brings peace and causes sweet forgetfulness."

A voi tutti salute (Here's a health to you all !)

054144 de Tura, Cigada, and Chorus

While Turiddu is singing, Alfio comes in. The soldier holds out a cup of wine, the teamster refuses. The two men are left alone. Alfio rushes at his wife's lover and bites his ear. A duel to the death is quickly arranged.

Addio alla madre (Farewell, dear Mother)

2-052083 Caruso. 2-052175 Gigli

Turiddu, with a foreboding of ill, bids his old mother good-bye, and asks her blessing. He begs her to take care of Santuzza, should he die.

Finale

54337 La Scala Chorus

The curtain drops upon a scene of great excitement, Santuzza and Lucia fall fainting.

LE CID (THE CONOUEROR)

Opera in Four Acts by Massenet. Text by D'Ennery, Gallet, and Blau

First production at the Opera, Paris, on November 30, 1885 with Jean de Reske as Le Cid and Pol Plançon as Gormas.

 The Principal Characters are:

 RODRIGUE, known as the Cid.
 Tenor

 KING FERDINAND.
 Baritone

 COUNT GORMAS.
 Bass

 CHIMÈNE, his daughter
 Soprano

This is the story of a Spanish lady who can never make up her mind. At the finish some one else does so for her. She marries, and presumably lives

happily ever after. Quien sabe f

Rodrigue, the Cid, is a victorious soldier, who is greatly honoured by King Ferdinand. The Cid loves the Lady Chimène, who thinks that she returns his passion. Chimène's father quarrels with and insults the Cid's father, an old man. The Cid is forced to challenge the parent of his beloved. Though he tries not to kill him in the subsequent duel, he does so. Chimène's love turns to hate. She demands vengeance of the King. There is, however, another war brewing, and the Cid is wanted to take charge of the army. On the Cid's departure, Chimène's mood changes. She finds she loves Rodrigue and tells him so.

On his return she is once more for vengeance and for the execution of the Cid. Perhaps King Ferdinand was tiring of her moods. He tells her, if she

"HIS MASTER'S VOICE" RECORDS - LE CID

wants the Cid executed, that she must pronounce the death sentence herself. She cannot bring herself to do this. The Cid offers to fall on his own sword, and so help her out of the dilemma. This does not suit her either. There is only one thing to do—she marries him.

"HIS MASTER'S VOICE" RECORDS

ACT III

O souverain! ô juge! ô père! (Oh Lord, oh judge, oh father)

2-032025 Caruso

This very beautiful prayer is sung by Rodrigue in his camp on the eve of the battle against the invading Moors. After an introductory recitative, a lovely melody full of heroic devotion follows, ending with the devout prayer that God Almighty shall guide his footsteps and bestow on him His love divine.

Pleurez, mes yeux (Weep, oh, my eyes!)

2-033020 Melba

This entrancing air is given by Melba with all that sweetness of tone and feeling that make her records such favourites. The record admirably expresses Chimène's feelings of despair. She is weeping in her chamber when Rodrigue comes to her and declares his love.

CLEOPATRA

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Opera in Four Acts by Massenet. Text by Louis Payen

First produced at Monte Carlo, February 23, 1914.

The Chief Characters are:

CLEOPATRA, the Egyptian Queen	Mezzo-soprano
Mark Anthony, the Roman general	Baritone
OCTAVIA, betrothed to Mark Anthony	Soprano
CHARMIAN, Cleopatra's maid	Soprano
SPAKOS, Egyptian freedman, in love with Cleopatra	

"CLEOPATRA" is Massenet's last work. The first Act takes us to Mark Anthony's camp in Asia Minor, where Spakos, an Egyptian freedman, arrives on the scene announcing the coming of his Queen. Mark Anthony is so fascinated by the Queen's beauty that he falls in love with her and, to the annoyance of Spakos, who is himself more than devoted to the Queen, determines to accompany her back to Egypt. Tiring at length of court life in Egypt, he returns, in Act II, to Rome, where his wedding with Octavia is to take place. He hears that Cleopatra has consoled herself with the love of her freedman Spakos. He hurries, full of jealousy, back to her court—and her welcome.

In Act III, Octavia, Mark Anthony's forsaken bride, appears at the Egyptian court and pleads with him to return and lead the Roman army about to

"HIS MASTER'S VOICE" RECORDS-CLEOPATRA

invade Egypt. In his blind infatuation for Cleopatra he refuses-in fact, he

leads her armies into battle against his former comrades.

Act IV shows us Cleopatra's anxious expectancy of news from Anthony, and her intention to die, should he be defeated. Disturbing tidings received through the faithful Spakos enrage her so that she stabs him. Anthony, defeated and fatally wounded, returns to die in Cleopatra's arms. She ends her grief by pressing a poison asp to her breast and dying beside him.

"HIS MASTER'S VOICE" RECORDS

ACT II

Air de la lettre. Tes messages d'amour (Thy message of love)

7-32023 Journet

This is the air sung by Anthony on receiving, in the midst of his wedding festivities, the news that Cleopatra is looking favourably upon Spakos. He sings it with emotion while reading her former love messages to him, and then hastens to assure himself that this love has not been transferred to another.

LES CONTES D'HOFFMANN

(THE TALES OF HOFFMANN)

Opera in Three Acts by Offenbach. Text by Jules Barbier
First produced in Paris, February 10, 1881.

The Principal Characters are:

HOFFMANN was a poet who liked pretty ladies. His tastes were catholic. In turn he had given his heart to a pink and white doll, a courtesan, and a silver-voiced singer. The first he clumsily breaks, the second laughs and leaves him, the third, to gratify his senses, sings herself to death.

In a students' tavern in Munich the poet is pleased to boast of these affairs, and the three incidents are pictured in a Prologue, three Acts, an Epilogue,

ending the play.

Act I introduces us to Olympia, a life-sized and wonderful mechanical doll. She talks and walks and sings. The owner of this delightful automaton gives Hoffmann a magic pair of spectacles which helps to deepen the delusion. Anyway, Hoffmann loses his heart. Like a boy with his first watch, he wants to know too much. Olympia falls to pieces.

Act II carries us to Venice and the Grand Canal in moonlight. The Lady Giulietta carelessly casts her eyes on the poet. He boasts that he is proof against her wiles, and promptly loses his heart and his head. So much so that, thinking to win the lady for himself, he challenges her elderly protector,

"HIS MASTER'S VOICE" RECORDS - CONTES D'HOFFMANN

Schlemil, and kills him, only to find that this suited Giulietta well, as she had another lover waiting for her. Hoffman sees them floating away in a gondola. Act III. Living quietly in the country, trying to recover from a wasting

Act III. Living quietly in the country, trying to recover from a wasting disease, we find the beautiful Antonia of the silver voice. At the risk of death she has been forbidden to sing. To her comes Hoffmann, and as usual falls in love. Of course she sings to him. It is a dove, not a swan song, but it is her last. She dies in his arms.

The Epilogue tells us that Hoffmann will in future confine himself to wine and song. The students fill their goblets to the brim. The curtain falls upon

an uproarious carousal.

"HIS MASTER'S VOICE" RECORDS

Prologue: Legend of Kleinsack

02256 Walter Hyde and Chorus

In Nuremburg, in Luther's celebrated wine cellar, Hoffmann and his student friends are assembled, making merry. Hoffmann sings the "Legend of Kleinsack" in response to their calls for a song.

ACT I

Les oiseaux dans la charmille (The Doll's Song) 2-033069 Mabel Garrison. 03404 Nora D'Argel

This beautiful waltz air is sung by Olympia. Alas, suddenly the spring runs down, and the automaton has to be wound up. (One hears the mechanical noise.) At once the voice is again brilliant, delighting us with vocal gymnastics. Little wonder the susceptible poet fell in love.

ACT II

Belle nuit, o nuit d'amour (Barcarole) (Lovely night, oh night of love)

7-34000 Farrar and Scotti. 7-3400; Gluck and Homer 5-2153 McCormack and Kreisler (violin). 3-7978 Maud Powell (violin) 2-4013 Perceval Allen and Thornton. 2-4169 Marsh and Dunlap

The ever-haunting barcarole is sung as a duet by Giulietta and Hoffmann. It is, as the title indicates, a boating song, and the rhythm lends itself to the movement of a swaying gondola. Dreamy and melancholy, the music suggests the calm waters of Venice on a moonlight night when lovers drift over those romantic waves.

When love is but tender and sweet

02257 Walter Hyde and Chorus

The love that is but tender and sweet is false, sings Hoffmann. Our pulses must beat and dance as though filled with a fiery wine. It is evident that Hoffmann is not one of those lovers who languidly sit and sigh.

Scintille diamant. Air de Dapertutto (As jewels delight)

032073 Journet

The magician Dapertutto has obtained a mastery over the beautiful Giulietta, and seeks to induce her to capture the soul of Hoffmann, for him, by making the poet look into a magic mirror. As jewels shine and delight the heart of a woman, so, he sings, will this mirror attract the poet Hoffmann.

"HIS MASTER'S VOICE" RECORDS - CONTES D'HOFFMANN

ACT III

Elle a fui (The dove has flown)

2-033064 Alda. 2-033051 Bori. 2-3118 Nora D'Argel

Antonia, the singer, who has been forbidden to sing again because she is, wasting away with an incurable disease, is persuaded by the magician, Mirakel, to sing for Hoffmann. She sings of the dove that has flown. She dies in the poet's arms.

THE CRITIC

(OR, AN OPERA REHEARSED)

Music by Sir Charles V. Stanford. Libretto arranged from the play of Sheridan by the composer and L. Cairns James.

The Principal Characters are:

PUFF	
DANGLE	DALIN TO THE HEAD WAS INCHINES THE
SNEER [Speaking parts
Mr. HOPKINS	
GOVERNOR OF TILBURY	Bass
EARL OF LEICESTER	Baritone
SIR WALTER RALEIGH	Baritone
SIR CHRISTOPHER HATTO	N Tenor
DON WHISKERANDOS	Tenor
TILBURINA	Soprano
CONFIDANT	Soprano

THE scene is a London theatre in the eighteenth century. Puff, an author, and Dangle, a composer, have invited Sneer, a critic, to witness the rehearsal of their new opera. There is an amusing dialogue between the three, on topics connected with the Press and the Drama, until the stage-manager announces the rehearsal is to start. The performance of the opera is interrupted at various points by remarks from the author, composer and critic.

The scene of the opera is laid at Tilbury, at the time of the Armada. Raleigh and Hatton talk of the danger to England, and the latter announces that the Spanish Admiral's son, Don Whiskerandos, is by chance a prisoner in Tilbury Fort.

Whiskerandos is in love with Tilburina, the Governor's daughter. The latter pleads with her father for her lover's liberty, but in vain. The scene then amusingly changes to a "justice's parlour," which has nothing to do with the main story, that is shortly resumed, as before, at Tilbury.

Whiskerandos fights a duel and is killed. Tilburina, Ophelia-like, goes mad, and the opera ends up with a masque in old style, with a sea-fight between fleets, a tableau introducing Drake, a procession of Britannia, War and Peace and finally Father Thames and his attendants, in allegorical costumes.

"HIS MASTER'S VOICE" RECORDS

ACT II

The Masque. Parts I and II

2-0793 and 2-0876 The Symphony Orchestra (conducted by Sir Charles V. Stanford)

This is the incidental music to the processions, etc., in the masque, which is the finale of the opera.

LA DAMNATION DE FAUST

(THE DAMNATION OF FAUST)

Dramatic Legend in Four Parts by Berlioz, based on Nerval's version of Goethe's masterpiece

First performed at the Opéra Comique, Paris, in concert form, on December 6, 1846.

THIS rendering of Berlioz' story of Faust differs from Gounod's opera to the extent that Faust accompanies Mephistopheles on a journey, and only signs the fatal contract which pledges his soul to the devil in order to save Marguerite from death. In this case, Marguerite has killed her mother.

There is a scene corresponding to the opening one by Goethe. Faust is contemplating a cup of poison, when he hears the Easter hymn being sung in the church hard by. Then follow a string of incidents having little connexion one with the other. As a whole the work is hopelessly undramatic.

"HIS MASTER'S VOICE" RECORDS

PART II

Chanson de la Puce (Song of the Flea)

3-32692 Plançon

Faust and Mephistopheles have joined the crowd of drunken revellers in Auerbach's wine cellar in Leipsic. In derision at the "Song of the Rat," which one of them has just sung, and to which the rest have improvised a chorus, Mephistopheles sings his famous "Song of the Flea," a ditty of by no means a refined nature. Faust, sickening of the whole exhibition of coarse levity, urges Mephistopheles to leave the place.

Voici des roses (Su queste rose) (Among the roses)

7-32020 Baklánov. 032066 Plançon. 052147 Battistini

In the next scene he is transported to the woods and meadows beside the banks of the Elbe, where, overcome with the charms of awakening spring, he

"HIS MASTER'S VOICE" RECORDS - DAMNATION DE FAUST

is lulled to sleep by Mephistopheles' seductive air, an air which is taken up by a chorus of gnomes and sylphs, who weave their magic spells over the sleeper. In his dreams he sees a fair vision of Marguerite, who, as the fairies tell him so melodiously, is to be his love.

PART III

Sérénade de Méphistophélès (Serenata di Méfistofele) (Serenade of Mephistopheles)

3-32678 Plançon. 2-052159 de Gogorza

Beneath Marguerite's window Mephistopheles sings this striking serenade to the accompaniment of a guitar. In that one derisive laugh which forms the abrupt ending of the serenade, we have the essence of the whole irony and weirdness which characterise the air and depict so thoroughly Mephistopheles' attitude towards the two human souls he is fooling.

Opera in Four Acts by Godard. Text by Blau First performed at the Opéra Comique, Paris, May 7, 1890.

The Principal Characters are:

DANTE.

DANTE returns to Florence after a long absence, only to learn that Beatrice, the love of his youth, is to be wedded to his friend Simeone Bardi. Dante is elected Prior of the city, and proscribes the adherents of the Guelph and Ghibelline factions, who have torn the city asunder with their disputes.

In the palace in Florence Gemma begs Bardi to release Beatrice from her promise to marry him, although Gemma is herself in love with Dante. Beatrice overhears their colloquy, and realizing the truth resolves to renounce Dante's love. But Dante comes, and she yields to his entreaties not to abandon him. The Guelphs and Ghibellines, uniting their forces with Charles of Valois, burst into the city and the palace. To save Dante's life, Beatrice consents at Bardi's behest to enter a convent. Dante is banished from Florence.

In Act III Dante lies down to sleep at the tomb of Virgil. The great

In Act III Dante lies down to sleep at the tomb of Virgil. The great Roman poet appears, and promises to guide him through the world beyond the grave. On the threshold of Purgatory Dante beholds a vision of Beatrice ascending to Heaven.

Having resigned himself to the fact that Beatrice does not love him, Bardi brings Dante to see her at the convent in Naples where she is secluded. He releases Beatrice from her vow, and the lovers embrace. Nothing now separates

them. In the duet "Nous allons partir tous deux" they sing of their hope to find some refuge far from men where they will live happy in their mutual love. They are about to fly from the convent, when Beatrice, whose health has been undermined by her troubles, stumbles and dies in Dante's arms. The poet swears to immortalise her in song, until they meet again in Paradise.

"HIS MASTER'S VOICE" RECORDS

Nous allons partir tous deux (We will go away together)

7-34001 Farrar and Clement

In this fine duet, the lovers express their joy at their final reunion, and build their plans for happiness together in some secluded spot. But their joy is interrupted by the sudden collapse of Beatrice, who dies in Dante's arms. Her lover then understands the vision of her which had been granted him in Purgatory, and realizes that they will only be united in Heaven.

THE DEMON

Opera in Three Acts by Anton Rubinstein. Libretto by Viskovaty, from Text by Lermontoff

First produced in Petrograd in 1875.

The Principal Characters are:

PRINCE GUDAL	
TAMARA, his daughter	Soprano
PRINCE SINODAL, betrothed to Tamara	Tenor
TAMARA'S NURSE	Contralto
ANGEL OF GOODNESS	Mezzo-soprano
THE DEMON	Baritone

THE Demon of this opera is not the Mephistopheles of Christian mediæval tradition. He is a representative of the earth spirits of Slavonic mythology, attended by a multitude of lesser spirits, through whom he rules the elements and the forces of Nature. The story is of the Demon's endeavour to win the love of the beautiful Tamara, daughter of Prince Gudal, to whom he appears and whom he vows to make queen of the earth, if she will be his.

In Act I, Prince Sinodal, on his way to the castle of Prince Gudal for his wedding with Tamara, is attacked by Tartars, who kill his followers. He escapes

with an old servant.

In Act II we see the wedding guests at the castle of *Prince Gudal*, awaiting the arrival of the bridegroom, with dancing and merry bustle. The dead body of *Prince Sinodal* is brought in, who has been killed in an ambush in the mountains. The scene of festivity is changed to one of mourning, and *Tamara*, in her grief, tears her wedding-dress, and prays to be buried with the young prince.

Suddenly she hears the Demon's voice calling to her to be his Queen of the

"HIS MASTER'S VOICE" RECORDS-THE DEMON

World. The wedding-party leaves the stage, carrying the body of the young prince. The Demon continues his song, promising her unearthly joys. Tamara is distracted by his temptations, and begs her father to send her to a nunnery.

Act III shows us the *Demon* waiting outside the nunnery walls. He is weary of his isolation and longs to lead an earthly life for love of *Tamara*. The Guardian Angel of the nunnery appears. *Tamara's* mind is increasingly occupied with the attentions of the *Demon*. At length she answers his call.

As he kisses her the Angel appears, and points to the shade of the slain prince, her betrothed, who suddenly appears. Tamara screams and, wresting herself from the embraces of the Demon, throws herself into the arms of the Angel, then falls lifeless. The Demon claims her, but in vain

Tamara is carried up to Heaven by a choir of angels.

"HIS MASTER'S VOICE" RECORDS

ACT II

Do not weep, child

7-22000 Baklánov

While Tamara and the whole wedding-party are mourning over the death of the young prince, the Demon is heard singing behind the scenes this song of simultaneous consolation and temptation.

ACT III

I am he whom you heard

7-22001 Baklánov

It is in this song that the *Demon* tells *Tamara* that for her he would abandon his demonic grandeur and become a new angel.

DINORAH

Opera in Three Acts by Meyerbeer. Text by Barbier and Carré

First produced as "Pardon de Ploërmel," in Paris, at the Opéra Comique, April 4, 1859; in London, July 26, 1859.

The Principal Characters are:

Hoël, a goatherd			٠.		٠.									Baritone
DINORAH, betrothed to him				8						***				Soprano
HUNTSMAN	-	 9		100		9	ESP.	919	90		-		5	Bass

This opera is revived periodically for every celebrated coloratura prima donna. It may be called a prima-donna opera. Of story there is very little to tell, and what there is is impossibly stupid. In the Brittany village of Ploërmel lives the maiden, Dinorah, who is about to be married to Hoël, a goatherd. A fire destroys the little home they had prepared. Hoël, possessed with a craze for seeking a hidden treasure, disappears for a year. Poor lonely Dinorah loses her reason, and wanders about the countryside with a goat, seeking her lost lover.

"HIS MASTER'S VOICE" RECORDS - DINORAH

Act II provides the famous Shadow Song. Dinorah, seeing her shadow in the moonlight, hails it as a friend. She dances and sings to the flittering shadow. There is a very beautiful florid cadenza for voice and flute, allowing

endless vocal effects to the coloratura diva.

Act III. Hoël has returned with the treasure he sought, and can now rebuild his home. Hoël finds Dinorah's apparently lifeless body by a broken bridge, and bitterly reproaches himself for having left her. Dinorah has fallen into a river. However, she recovers herself physically and mentally, and once more preparations are made for the wedding.

"HIS MASTER'S VOICE" RECORDS

ACT II

Ombra leggera (Shadow Song)

2-053134 Galli-Curci

The demented Dinorah, wandering through the woods, suddenly sees her shadow flitting before her. She hails it as a friend, and, to waltz music, bids it dance and play in the moonlight, while she sings of her love for the absent Hoël. Unfortunately the bridge over which she is dancing with her shadow gives way.

ACT III

Sei vendicata assai (Thou art avenged)

2-052088 Titta Ruffo

Hoël returns from his search for treasure and finds Dinorah's apparently lifeless body on the banks of the river where she has fallen. He carries her in his arms to safety and bitterly reproaches himself for ever having left her.

DON CARLOS

d -

Opera in Four Acts by Verdi. Text by Méry and Du Locle

First production in Paris, March 11, 1867. First produced in London, at Her Majesty's, June 4, 1867.

The Principal Characters are:

Don Carlos	Tenor
Rodrigo, Marquis de Posa	
PHILIP II, King of Spain	
ELIZABETH DE VALOIS	

This opera was written by Verdi for the Paris Exhibition of 1867.

Don Carlos, son of King Philip of Spain, is in love with Elizabeth of Valois, daughter of Henry II of France. The French King marries his daughter, however, for reasons of State to King Philip. Carlos and his youthful stepmother are madly in love with each other. The old Spanish courtier de Posa, seeing that nothing but trouble can result from the situation, induces the Prince to leave the Court and join the Spanish army in Flanders. Absence makes

"HIS MASTER'S VOICE" RECORDS-DON CARLOS

no difference; the Prince and the young Queen cannot forget their love. A certain lady of the Spanish Court, who has set her cap at Carlos and received only coldness in return, informs the King of his young Queen's love affair. The King orders the arrest of his son, and has him cast into prison. De Posa comes to the young man in his cell and tries to comfort him. The King's guards shoot the old man. Carlos is subsequently released. No sooner free than he secretly meets Elizabeth. The lovers are surprised. This time King Philip hands his son over to the officers of the Inquisition, who lead the unhappy Prince away to an awful death.

"HIS MASTER'S VOICE" RECORDS

ACT II

Dio che nell'alma infondere (God in my soul)

2-054095 Caruso and Scotti

In this dramatic duet Don Carlos confides in Rodrigo and tells him of his passion for his young stepmother, Elizabeth. Rodrigo entreats the love-stricken youth to obtain the King's permission to join the armies in the Low Countries, and so seek distraction from such disturbing thoughts. The famous "Dio che nell' alma" is a cry to God for strength in the struggle for virtue.

Io l'ho perduta (I have lost her)

052429 De' Muro

This is the anguished cry of Don Carlos, who sees Elizabeth pass by with the King, his father, after he has made his resolution to renounce his love for her and tear himself away from her vicinity.

LE DONNE CURIOSE

(THE INQUISITIVE WOMEN)

Opera in Three Acts by Wolf-Ferrari. Text by Sugana

First production: Munich, November 27, 1903

The Principal Characters are:

THE story is of the very slightest. In Venice, certain gentlemen are members of a club, over the door of which it has pleased them to have inscribed the words, "No women admitted." This notice is a cause of gossip among the inquisitive wives and sweethearts of the members.

After so much ado about nothing, the ladies obtain a key—they thrust themselves excitedly into the sacred chamber. The gentlemen are at table,

as they might well be at any public restaurant.

So the masculine secrets are unfolded, and peace reigns once more in the pretty creatures' breasts.

"HIS MASTER'S VOICE" RECORDS

Il cor nel contento (My heart, how it leaps in rejoicing)

2-054035 Geraldine Farrar and Yadlovker

Rosaura is the one who at last finds the means of gaining an entrance to the club. She inveigles the man to whom she is betrothed into parting with his key.

DON GIOVANNI

(DON JUAN)

Opera in Two Acts by Mozart. Text by da Ponte

First produced at Prague, October 29, 1787. First performance in London April 12, 1817.

The Principal Characters are:

Don Giovanni, a licentious young nobleman	Baritone
DON PEDRO, the commandant	Bass
Anna, his daughter	Soprano
ZERLINA, betrothed to Masetto	
DON OTTAVIO	
LEPORELLO, servant to Don Giovanni	
Maserro, a peasant	Bass

This ever-charming opera follows, like many others, the escapades of Don Juan. In Act I the wicked Don Giovanni in disguise gains admission to the apartment of Donna Anna, daughter of Don Pedro, the commandant of Seville. She resists and cries for help. Her father rushes to his daughter's room and is killed by Don Giovanni, who escapes without revealing his identity.

In Scene II Don Giovanni and his servant, Leporello, are discussing fresh adventures. A lady approaches. Giovanni, hat in hand, meets her, only to find that she is Elvira, a lady whom he has already deceived and deserted. He leaves her with Leporello, who boasts to her of his master's amorous conquests.

Scene III introduces us to a happy party of countryfolk, among them the humble but beautiful Zerlina, about to be married to her peasant lover, Masetto. Don Giovanni is attracted by the young girl. He invites them all to a banquet. Masetto raises objections. Don Giovanni draws his sword, and they agree to come. Giovanni bids his guests be merry and feast. In the meanwhile he makes love to the fair Zerlina. She coquettes with him, little realizing the danger. Giovanni thinks he has won Zerlina, but Elvira intervenes and warns the girl. Masetto is meanwhile not too pleased. There is a scene, and Zerlina bids him to forgive her; in fact, to scold her. (It was this aria that the great Adelina Patti sang so delightfully.) But Don Giovanni is not defeated. Again he invites the party to a ball, and while the others dance, he entices the unsuspecting Zerlina into a private room. Her shrieks for help soon bring the others. Don Giovanni has to fight against odds. Again he escapes.

Later, in Act II, Masetto and his friends interrupt Don Giovanni while he is singing his celebrated serenade "Deh vieni alla finestra!" beneath the window of Elvira's waiting-maid. They fight, but Giovanni again makes good

his escape.

"HIS MASTER'S VOICE" RECORDS—DON GIOVANNI

Running through the opera are numerous love scenes between Donna Anna and her betrothed Octavio, both of whom are seeking to find the murderer of

Anna's father.

In Scene III a statue is seen in the cathedral precincts which has been erected to the murdered governor, Don Pedro. When Don Giovanni passes it, the statue speaks and warns him to repent of his wicked ways ere it is too late. Giovanni only mocks, and invites the statue to a banquet that he is giving to his friends. The final scene shows Giovanni in his banqueting hall, surrounded by his friends. A knock is heard without. The great white statue stalks in to the feast. The guests fly, even the faithful Leporello. But Don Giovanni laughs long and loud. Flames burst out and demons appear. The ground opens, and the libertine is dragged down to the infernal regions.

This time our hero does not escape.

"HIS MASTER'S VOICE" RECORDS

ACT I

Nella bionda egli ha l'usanza (Catalogue Song) (He will praise her for her fairness)

2-052165 Journet

Leporello, Don Giovanni's servant, a character who introduces much humour into the action of the opera, boasts to Elvira in this song of the conquests his master has made in the fair field of love, how he has won the hearts of women, from countesses down to waiting-maids, in Italy, France Germany and Spain, in fact—" womenfolk of all conditions, ev'ry form and ev'ry state!" To emphasize his words, he draws out a catalogue he has kept of the number and nearer details of his master's amorous adventures, giving Elvira statistical extracts.

Là ci darem la mano (Give me thy hand, oh fairest)

054104 Battistini and Corsi. 054206 Farrar and Scotti 054071 Eames and de Gogorza. 054229 Ruffo and Pareto

Don Giovanni, with devilish experience and more skill than sporting instinct attempts to win the peasant's bride, Zerlina. Her indecision, his persuasions and the final blending of their voices in a mutual avowal of love, form a charming duet, abounding in delicate harmonies, which has been a favourite with many famous artistes.

Fin ch'han dal vino calda la testa (For a carousal)

7-52054 Ruffo

With this reckless, impatient Brindisi, Don Giovanni bids his servant prepare for a carousal, where all shall be madness, gladness and folly.

Batti, batti, o bel Masetto (Canst thou see me unforgiven?)

03055 Patti. 053098 Sembrich. 2-053057 Tetrazzini

Not in her usual light-hearted mood is Zerlina in this number as she pleads with her peasant lover for forgiveness. She could not help it, if Don Giovanni did make advances, she explains; in fact, she scarcely answered them. How can Masetto see her languish in such sorrow, and not speak one word of forgiveness? The beauty of her singing is sufficient guarantee that she does not plead in vain.

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ACT II

Deh vieni alla finestra [Serenata] (Come to thy window, love)

7-52136 Baklánov. 2-052159 de Gogorza. 7-52037 Ruffo. 2-05200 Scotti

Having contrived to throw on his servant the task of keeping Elvira occupied, Don Giovanni, on fresh conquests bent, approaches the window of her waiting-maid and sings this celebrated serenade. It is ardent, but short. For Masetta appears on the scene, intent on discovering and killing the flatterer of his bride.

Il mio tesoro intanto andate a consolar ! (To my beloved, oh hasten !)

In this air Don Ottavio sends a message of consolation to Anna, swearing that he will "ne'er cease pursuing" until he has avenged the death of her father.

DON PASQUALE

Opera in Three Acts by Donizetti. Text by Cameramo

First produced at Paris, February 4, 1843. In London, June 30, 1843.

The Principal Characters are:

Don Pasquale, an old bachelor	 Bass
ERNESTO, his nephew	
NORINA, a young widow	 Soprano
DR. MALATESTA	 Baritone

HERE we have comedy, amusing, bright, and always tuneful. In Act I we are introduced to the fidgety, rich old bachelor Don Pasquale. Dr. Malatesta is his old friend. Ernesto is Pasquale's nephew; he is in love with Norina, the delightful, witty and pretty widow. The old man won't hear of his nephew marrying the widow, although he has never seen her. The sympathetic doctor thinks of a plan. He advises his old friend Pasquale to get married himself. The doctor says he has a sister willing to marry, and introduces Norina as the would-be bride. So it is all arranged with a dummy marriage contract. Norina engages to play her part as the young wife of the hitherto confirmed old bachelor.

In Act II we have her carrying matters off with a high hand. She will allow no love-making of any kind by the elderly bridegroom. She is a shrew, and shows her temper and her claws. Meanwhile she spends so much money that the old man cries to Heaven to witness his coming bankruptcy. In Act III we find tradespeople by battalions bringing expensive goods Norina has ordered. Don Pasquale flies into a rage and is exceedingly rude. Norina boxes his ears. Then the old gentleman insists on her leaving his house. In Scene II Ernesto is found serenading Norina. It takes a great deal of explanation by the doctor to put everything right. The marriage contract is shown to be a sham one. Don Pasquale has had enough of Norina's tantrums and sighs for the normal times of bachelorhood. Once more he will be master in his own house. He will

"HIS MASTER'S VOICE" RECORDS - DON PASQUALE

agree to anything for peace and quiet's sake. Ernesto is magnanimous and will relieve his uncle of this troublesome wife. The opera ends on a happy note. Don Pasquale gives his blessing to Norina and Ernesto.

"HIS MASTER'S VOICE" RECORDS

ACT I

Quel guardo, il cavaliere (Cavatina) (Glances so soft)

2-053173 Pareto

The charming young widow, Norina, is seen reading a novel describing the fascinations of its heroine. Closing her book, she sings this delightful air, telling us that she, too, knows the value of a glance from beautiful eyes.

Pronta io son (My part I'll play)

054074 Scotti and Sembrich

In this delightful duet, Dr. Malatesta tells Norina of the plot. She is to go through a mock marriage with Don Pasquale, and then so plague him that he will be glad to be rid of her and give her to Ernesto. The doctor tells her she must be shy and play simplicity. Norina gives a rehearsal of how she will play the timid bride.

ACT III

Com'è gentil [Serenade] (Soft beams the light)

052086 Caruso. 7-52107 Martinelli

This is the beautiful serenade Ernesto sings to Norina in the garden after she has been ordered out of the house by Don Pasquale.

L'ELISIR D'AMORE

(THE FLIXIR OF LOVE)

Opera in Two Acts by Donizetti. Text by Romani

First produced in Milan, May 12, 1832. First performance in London, December 10, 1836.

The Principal Characters are:

Adina, a wealthy young woman. Soprano
Nemorino, a peasant Tenor
Dulcamara, a quack. Buffo
Belcore, a sergeant. Bass

In an Italian village lives the desirable Adina. She has two beaux to her string, the peasant Nemorino and the Sergeant Belcore. Nemorino is quite to her fancy, but he is shy in his love-making. Belcore is the dashing soldier. To the village there comes, in a fine carriage, the quack doctor, Dulcamara. He has an elixir of love to sell. Marvellous, never failing, and only twenty scuditiventy crowns—the bottle!

"HIS MASTER'S VOICE" RECORDS - L'ELISIR D'AMORE

Nemorino looks upon the doctor as an angel from Heaven. Is it really a love potion? queries the simple peasant. Indeed it is, cries the quack, and fills an empty bottle with ordinary wine, hands it over, and pockets his fee. The wine flies to the peasant's head. Half-drunk he sings and dances, and Adina is disgusted. This is the sergeant's chance. He seizes it and presses his suit. Adina accepts him.

The wedding preparations are proceeding. Nemorino is distracted, and again seeks the quack, who advises him to try another bottle of the elixir for another twenty scudi. Nemorino has no money. The recruiting sergeant Eelcore advises him to enlist, and so earn twenty scudi. The peasant signs the contract, and hastening to the quack secures a second bottle of "elixir" with

the cash.

Meanwhile it appears that Nemorino's rich uncle has died and left his fortune to his nephew. The village girls first hear the news, and quickly surround the now eligible Nemorino, flattering him, and paying him great attention. This brings out the woman in Adina. She regrets her hasty decision and weeps. Nemorino in turn is touched, and sings of the tear he has seen falling from Adina's eye. It all ends happily. Adina buys back the soldier's contract, and gives herself to Nemorino. The gallant sergeant Belcore slaps his chest and says after all there are other women in the world. The artful doctor makes hay through all this sunshine. He declares his wonderful elixir of love has brought about this happy ending. The curtain falls as the credulous peasants are handing him more "scudi" for his worthless potion.

"HIS MASTER'S VOICE" RECORDS

ACT I

Come Paride vezzoso [Cavatina] (Handsome as Paris)

052109 Scotti

In offering Adina a posy of flowers, the vainglorious sergeant compares himself with the Greek hero Paris, tendering the apple as the prize of beauty. But he declares he is more glorious and more happy than Paris because Adina has accepted his hand. "What a modest young man!" says Adina in an aside.

ACT II

Venti scudi (Twenty crowns)

2-054092 Caruso and De Luca

Nemorino is bemoaning his fate that he has no money. Why not enlist, and you shall have twenty crowns! Twenty crowns! That is the price of a bottle of the doctor's elixir. Nemorino signs on for a soldier.

Una furtiva lagrima (Down her cheek a pearly tear)

2-052064 Caruso. 2-052022 McCormack. 02239 Evan Williams

Nemorino sings of the pearly tear he has seen falling down Adina's cheek. He now knows that her heart is beating for him, and that after all she loves him.

Opera in Four Acts by Verdi. Text by Maria Piave, after Victor Hugo

First performance in Venice, March 9, 1844. First in London, Her Majesty's, March 8, 1845.

The Principal Characters are:

ERNANI, a bandit chief	. Tenor
Don Carlos, King of Spain	
DON GOMEZ DE SILVA, a grandee	
ELVIRA, betrothed to de Silva	

This is the story of a Castilian duke who, being exiled, became a bandit. It is a love story with a terrible ending, and carries with it the warning against those mysterious vows which were so much in vogue in the romantic days of mediæval chivalry. Ernani, as the exile called himself when he became chief of a band of outlaws, loves and is loved in return by the lady Elvira, who against her will has been made to promise herself to the elderly Don Gomez de Silva. We find the bandits in Act I swearing allegiance to their chief and preparing to rescue the lady Elvira from de Silva's castle. In the second scene Elvira is seen in the midst of unwilling preparations for her wedding. She can only think, however, of Ernani, who in disguise gains admission to the castle. Unexpectedly the young King Carlos of Spain arrives. Ernani hides. The King, it seems, has also come to make love to the beautiful Elvira. He would use force to her, and Elvira cries out. This is too much for Ernani, who leaves his hiding-place to attack the King. De Silva, too, comes rushing in, and does not recognise the King. Explanations are made, the while Ernani makes his escape.

Again de Silva makes ready for his marriage. Ernani returns disguised as a pilgrim. De Silva welcomes the stranger to his castle and tells him he extends to him the ancient laws of hospitality. Ernani, in his despair at hearing the wedding is to take place immediately, reveals himself and asks to be handed over to the King. De Silva has old-fashioned ideas of that hospitality he has offered, and he refuses. He hides Ernani from the King, who suddenly arrives demanding Ernani, who, he hears, is in de Silva's castle. Soon after de Silva discovers the lovers in each other's arms. Though incensed at this, he still refuses to give up Ernani when the King demands it. Rather than break the laws of hospitality, he gives Elvira into the King's hands as a hostage. De Silva informs Ernani that his life is forfeited to him. In order to be free, Ernani makes the rash vow to de Silva that he will kill himself in any place and at any time de Silva calls upon him to do so, by sounding a certain note on the silver hunting horn Ernani gives him.

The King learns later to respect and admire Ernani. He gives him back his dukedom, and Elvira for his bride. In Act IV we witness a happy wedding ceremony taking place. All the guests are here—only de Silva is absent. The King is about to give the happy couple his blessing. A weird note from a horn is heard, and de Silva enters. Ernani is a man of his word. Disengaging himself from his beautiful bride, he stabs himself with the dagger which old de Silva hands him.

It is indeed a tragic note that brings the opera to a close.

"HIS MASTER'S VOICE" RECORDS

ACT I

Beviam, beviam (Let us drink and gamble)

54440 La Scala Chorus

This is the chorus which opens Act I. The bandits are seen in their mountain stronghold. What do they care, they cry, so long as there is good wine to drink?

Come rugiada al cespite (The sweetest flower)

7-52076 Martinelli

Ernani is seen approaching the bandits. He is sad, and tells them he has learned that the woman he loves is being forced to marry the old grandee, Gomez de Silva. He describes the beauty of Elvira.

Surta è la notte (Ernani, Ernani, involami) (Night has fallen) (Ernani, fly with me)

053265 Frieda Hempel

Elvira bemoans her lot in having to marry the hated de Silva while all her love has been given to Ernani. She longs for Ernani to come and fly away with her.

Da quel di che t'ho veduta (From the day when first thy beauty)

054103 Battistini and Corsi

This is one of the greatest scenes in the opera. King Carlos obtains admission to Elvira's room and tells her of his love. She appeals to him. "In pity, sire, leave me."

Infelice! e tu credevi (Oh, unhappy one)

052389 Chaliapin. 052093 Journet

Don Gomez hearing Elvira's cries enters and finds his betrothed with two lovers claiming her, King Carlos and Ernani. He reproaches her bitterly in this, one of the finest of bass airs ever composed.

ACT II

Lo vedremo, veglio audace (We shall see, rash old man

2-052041 Sammarco. 054105 Battistini and Sillich

The King, on arriving at Silva's castle, finds it so well guarded that his suspicions are aroused. He sends his soldiers to search the castle, and demands in this wrathful song that Silva shall give up Ernani, whom he is shielding, or forfeit his own life As the last revengeful note dies away, the soldiers return, having ransacked the castle in vain.

ACT III

Oh! de'verd'anni miei (Oh, bright and flitting shadows)

2-052118 de Luca 052141 Battistini

King Carlos is visiting the tomb of the famous Emperor Charlemagne, because he has been informed of a band of conspirators who are meeting there.

"HIS MASTER'S VOICE" RECORDS - ERNANI

The King sings the famous air in which he vows to make his subjects happy if they will elect him Emperor.

O sommo Carlo (Oh, noble Carlos)

054107 Battistini, Colazza, Corsi, Sillich, and Chorus

When the conspirators, amongst whom are Ernani and de Silva, have stated their intention of assassinating the King, Carlos himself steps forth and, summoning his guards, has them all arrested and orders their execution. It is then that he sings this fine aria. It is after this that he forgives Ernani and, touched by Elvira's pleading, relents and gives the lady to Ernani.

L'ETOILE DU NORD

(THE STAR OF THE NORTH)

Opera in Three Acts by Meyerbeer. Text by Scribe

First produced in Paris in February 1854.

The Principal Characters are:

WHILST working, for political reasons, in a timber-yard in Finland, Peter, the Tsar, meets Catherine and falls in love with her. Shortly after this, however, Catherine, in order to give her brother George time to celebrate his wedding, joins the army as his substitute.

Unaware of her movements, the Tsar, together with his carpenter friend, Danilowitz, has rejoined his army as a soldier. Catherine, who is placed one evening as sentry outside his tent, is pleased to hear him propose a toast to her health, but is disgusted and disheartened when he grows hilarious and pays

rough attentions to a couple of vivandières.

Reprimanded later for neglect of duty, Catherine soundly boxes her superior officer's ears, and flees; a corporal gives chase, but cannot overtake her; he eventually reports that she has drowned herself in the river. It is not until after a long and weary search that Peter, who has in the meantime acknowledged his identity as Tsar, finds her. But Catherine's despair at having lost Peter's love has bereft her of her reason, and it is only by putting the clock back and transplanting her into an atmosphere of old familiar scenes and songs that the Tsar is able to restore her reason; and, at the same time, her faith in her lover and in their future returns to her.

With harmonious rejoicings the people acclaim her as their Empress and

the guiding star of their northern land.

"HIS MASTER'S VOICE " RECORDS

ACT III

O jours heureux! (Oh, happy days of joy!)

032078 Plançon

In order to forget Catherine, on whom his thoughts are always dwelling, Peter busies himself again with carpenter's work. But in vain—he must sing of the happy days "of joy and sorrow blended," when she was his. "Oh, Fate ! Bereave me of my crown," he sings, "but give me love once more."

EUGEN ONEGIN

Opera in Three Acts by Tchaikovsky. Text by Tchaikovsky and Shilovsky after Pushkin

First produced in St. Petersburg in 1879. First performance in London in 1892.

The Principal Characters are:

EUGEN ONÉGIN	 Baritone
LENSKI	 Tenor
TATIANA	 Soprano

Pushkin gave the world a masterpiece with his story of the romantic schoolgirl

Tatiana and the man of the world, the young aristocrat Eugen Onegin.

Tatiana has a sister Olga, betrothed to Lenski. This happy young man comes from St. Petersburg to visit his fiancée at her mother's country place, and brings with him his friend, the elegant Eugen Onegin. Tatiana, with a schoolgirl's sentimentality, must needs fall in love with the newcomer. She is gauche and inexperienced, and throws herself at his head. This offends Onegin's fastidious taste. He bids her control her emotions, and suggests thick bread and butter and the nursery.

A ball is given by the girl's mother in honour of Tatiana's birthday. Onegin ignores Tatiana, but flirts outrageously with Olga. Lenski challenges his

friend.

Early next morning, facing each other in the deep snow, stand Lenski and Onegin. Two sharp reports ring out. The white snow grows crimson round

the prostrate Lenski.

Six years pass. Eugen Onegin, when he killed his great friend over a foolish.

He had triviality, received a shock of remorse that led him to leave Russia. He had something to forget. He ultimately retraces his steps to St. Petersburg. At a ball in the Imperial Palace he meets an old acquaintance, Prince Gremin, who introduces Onegin to his wife. The wife is Tatiana, now a radiant and sparkling woman of the world. Onegin is fascinated at her bright wit and flashing beauty. He falls desperately in love with the woman at whom he had laughed six years ago as a fool of a country girl. In fact, he can hardly control his emotions. Tatiana has not forgotten her first love. A fierce struggle takes place in her

"HIS MASTER'S VOICE" RECORDS - EUGEN ONÉGIN

heart. Her sense of duty conquers. Eugen Onégin again leaves the capital to which he has but just returned—this time for ever. Again he has something to forget.

"HIS MASTER'S VOICE" RECORDS

ACT II

Echo lointain de ma jeunesse (Distant echo of my youth)

2-032028 Caruso

In this song Lenski, who arrives first on the scene of the duel, recalls his happy youth It is sung with all the pathos of an ardent young soul whose foreboding tells him that he is about to enter on the journey into the Great Unknown.

ACT III

Alas! There is no doubt (Scene and Air)

(Lenski's air).

7-22002 Baklánov

Many years after the duel Onégin meets again the girl whose love he once so lightly rejected. She is now a beautiful woman, whose presence awakens in his heart an urgent passion. He, the hardened cynic, falls boyishly in love. But Tatiana is wedded to the old general, to whom she will for ever be true. The opera ends on this note of just retribution.

FALSTAFF

Opera in Three Acts by Verdi. Text by Boito, after Shakespeare

First production in Milan, March 1892. First performance in London, May 19, 1895.

The Principal Characters are:

VERDI was in his eightieth year when he composed this great comedy opera, the incarnation of youth and high spirits. Streatfeild describes "Falstaff" as a combination of a schoolboy's sense of fun with the grace and science of a Mozart.

That amorous old rascal, Sir John Falstaff, makes love to everything that wears a petticoat. Two honest burghers' wives, Mistress Ford and Mistress Page, lay a trap for the merry old rogue. Cleverly they entice him to a trysting-place, frighten him, and then bundle him into a clothes-basket; this they appropriately tumble into the Thames. Nothing daunted, Falstaff makes another appointment in Windsor Forest with Mistress Ford. Here he is interrupted by the arrival of the indignant Ford and an army of friends dressed as elves and demons, who set about the fat knight and trounce him handsomely.

"HIS MASTER'S VOICE" RECORDS

ACT II

Quand'ero paggio (When I was a page)

2-052000 Scotti

Sir John Falstaff tells Mistress Alice Ford what a devil of a fellow he once was as a page. Slim and elegant and handsome as a picture—in fact, somewhat as he is to-day.

ACT III

L'onore ! Ladri ! (Honour ! Thieves !)

2-052002 Scotti

Falstaff's second love scene in Windsor Forest is interrupted by the arrival of Ford's friends who, dressed as elves and fairies, fall upon the amorous knight and set about him. Sir John calls for help.

FAUST

Opera in Five Acts by Gounod. Text by Barbier and Carré, after Goethe First produced in Paris, at the Lyrique, March 19, 1859. First performance in London, June 11, 1863.

The Principal Characters are:

FAUST	 Tenor
MEPHISTOPHELES	 Bass
VALENTINE	 Baritone
MARGUERITE	 Soprano
SIEBEL	 lezzo-soprano
MARTHA	 Contralto

Considering the great popularity of Gounod's opera, it is strange to recall that in 1859 it was received with mild indifference both in Paris and Milan. In London in 1863, with Titiens, Trebelli and the veteran Charles Santley, the opera was an immediate success. When the late Adelina Patti appeared as Marguerite in the following year, she received an overwhelming ovation. "Faust" is certainly the most popular opera throughout the world. In Paris alone some 1600 performances have been given.

In Act I we are introduced to the philosopher, Dr. Faust. He is old, and life has lost its salt. He contemplates a cup of poison. To him comes the evil one, Mephistopheles, with an offer to renew the lease of life—to put back the clock. He shows him the vision of an entrancingly beautiful young girl; this maiden he offers to Faust. And the price? What matter the price, think

of the offer! The Doctor sells his soul.

Act II. A merry village festival; the villagers hold revel. Young soldiers are saying farewell to their sweethearts. Valentine, off to the wars, bids goodbye to his pretty sister, Marguerite. Siebel, a mere boy, too young for the war,

promises to guard her. On this merry scene Mephistopheles casts his shadow. He scoffs at their simple pleasures; only gold counts in the world and brings happiness. He passes a light remark about Marguerite. In a moment Valentine's sword is out of the scabbard. The fiend laughs at him and draws a circle of fire round himself. Horrified at the magic, the soldiers hold up the hilts of their swords. Before that sign of the Holy Cross, Mephistopheles has to slink away. It is then that Faust, now a handsome youth, speaks to Marguerite. She is shy, and says him nay.

Act III. Martha's garden. It is in this scene that our ears are thrilled with the most sensuous and most haunting music ever written. First, Siebel comes with flowers for Marguerite. Faust enters and rhapsodizes about the humble dwelling-place of Marguerite. Mephistopheles places a casket of priceless jewels alongside Siebel's modest bouquet. Soon Marguerite comes into the garden. We learn that she is thinking of the handsome young stranger whom she met in the market-place. Presently she finds the precious gems. She is perplexed, frightened, then fascinated, as the bright stones flash and sparkle. Marguerite's nurse, Martha, arrives and is thunderstruck at the sight of the contents of the casket. Faust and Mephistopheles introduce themselves pairing off, respectively, with Marguerite and Martha. It is then that the young girl gives her love and surrenders herself to Faust.

Act IV brings tragedy. The victorious soldiers come home singing in chorus, but Valentine is heart-broken to find that his sister has been betrayed. Faust has left her. Not content with the misery he has caused, Mephistopheles brings Faust back to mock at the girl he has deceived and deserted. Valentine appears. They quarrel and fight. Faust mortally wounds Valentine. Dying, the gallant soldier curses his sister for the disgrace she has brought on their family, and repels her. Marguerite, shunned by her former friends, and aching under the curse of her dying brother, tries to pray for forgiveness. Even in church, the fiend intrudes; poor Marguerite can find no peace.

Act V shows us the beautiful, frail Marguerite, who has loved so unwisely,

Act V shows us the beautiful, frail Marguerite, who has loved so unwisely, lying on a straw-strewn floor. Chained and manacled, she is awaiting execution for destroying her child. Her mind is wandering, she rehearses her first meeting with her lover. Faust, now repentant, appears and tells her he will take her away to safety. She grasps little of the situation until Mephistopheles breaks in with a word of warning—"Beware!" He fears the gaolers are coming and will seize Faust. As Marguerite kneels in prayer, the prison walls open, a group of angels hovers down, and gently bears the dying girl upwards—away from the astonished fiend. It only remains for Faust to pay the price.

"HIS MASTER'S VOICE" RECORDS

ACT I, SCENE I

La vaga pupilla (Paresseuse fille) (Careless, idle maiden)

052295 de Tura and Chorus

Old Dr. Faust sits in his study at dawn with a cup of poison in his trembling hand. Without, the village girls are heard calling to the sluggards still sleeping. The reapers, too, are stirring and making ready for the day's work. The old man recalls his youth. What is all his philosophy worth? Ah, if he were only young again!

À moi les plaisirs (Be mine the delight)

04019 (in English) Harrison and Radford

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This is part of the bargaining. Faust thinks of the delights youth will bring him. Mephistopheles spurs his imagination.

O, merveille! (O stupore)

(Oh, heavenly vision!) 2-034000 Caruso and Journet

Dr. Faust has been tempted by Mephistopheles' offer to renew his youth. Before signing the awful compact he hesitates. Then appears the vision of the beautiful Marguerite. "Gaze at her, she shall be yours," says the fiend. "Fair maidenhood invites you." "Oh, heavenly vision," cries out the old Doctor.

ACT II Kermesse Scene

B 165 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

This is the scene of revelry during which, in Act I, Faust and Marguerite meet for the first time. It begins with a stirring tune for the full chorus, after which the young men, maidens and old men all sing of joys present and past, in an animated fugato movement.

O santa medaglia (Oh sacred talisman)

052313 Battistini

This is the prelude to "Dio possente," and is sung by Valentine, as, gazing upon the talisman which is to accompany him through the battle, he sings his farewell song and recommends his sister to the care of the youthful Siebel.

Dio possente! (Invocation) (Even bravest heart may swell)

2-052104 Titta Ruffo. 2-052003 Scotti. 052212 de Gogorza. 02779 Gardner Valentine bids farewell to his sister Marguerite. He tells her that in battle, in camp, wherever he may be, he will always be thinking of her.

Le veau d'or (Dio dell'ôr) (The Golden Calf)

7-32001 Journet. 3-32679 Plançon. 7-32017 Baklánov 4-2235 (in English) Whitehill

Mephistopheles in the "Calf of Gold" glorifies Mammon as the god whom the world worships; prince and peasant alike stand round the pedestal of the Calf of Gold.

À votre santé ! (Scène des épées !) (I drink to you)

2-034014 Amato and Journet, and Chorus of Metropolitan Opera, New York
This fine duet is accompanied by stirring action. Mephistopheles flings
away the wine he is offered, and produces a wonderful vintage by striking the
statue of Bacchus. The fiend mockingly toasts Marguerite. Valentine, drawing his sword, calls on him to engage, only to find that his own sword is useless
in his hand. Turning the hilt uppermost, he shows the Sign of the Cross to
Mephistopheles.

ACT III, SCENE I

Le parlate d'amor (Faites-lui mes aveux) (Gentle flowers in the dew)

7-53028 Louise Homer. 2-3317 (in English) Thornton

This song is sung by the love-stricken Siebel, who brings a bouquet of flowers to Marguerite. Mephistopheles has told the boy that all flowers wither like every earthly joy. Siebel sprinkles his offerings with holy water, thus hoping the blooms will remain fresh to remind Marguerite of his love.

Salut, demeure chaste et pure (All hail, thou dwelling) (Salve, dimora, casta e pura)

o32030 Caruso. 2-032053 Martinelli. 2-052140 Gigli. 2-052028 McCormack. 7-52122 Schipa. 02809 Harrison.

Faust, deeply in love with the beautiful maiden who turned from him at the fair, sings of her dwelling-place and her garden—the home of an angel, fair and holy. In his eyes bounteous nature has turned Marguerite's home into an Eden bower of beauty and delight.

Le roi de Thulé (The King of Thule)

2-033021 Farrar

"Once there was a king in Thule," sings Marguerite as she trips gaily into her garden, but as she sings her thoughts drift to the handsome stranger who would have escorted her from the fair. "He was so full of charm," she finds herself saying—of the stranger, not the old King of Thule.

Ô Dieu, que de bijoux ! (Air des bijoux) (Jewel Song)

03056 Patti. 2-033022 Melba. 2-033012 Farrar. 033021 Sembrich 03436 Violet Essex

The brightest and most sparkling air in the opera. Almost every emotion of wonder and childish delight is expressed. A woman with her first jewels, and such jewels! Mephistopheles knew his world when he introduced a handmirror into the casket. It was not included by chance, as Marguerite exclaims.

Seigneur Dieu! (Saints above, what lovely jewels!)

2-034003 Caruso, Farrar, Mme. Gilibert, and Journet

This great quartet opens by Martha catching sight of the jewels. Mephistopheles tells Martha that her husband is dead. Faust pleads his love to Marguerite, while the fiend is in turn consoling and then flattering the susceptible Martha with ridiculous love-making.

Et quoi toujours seule ? (But why ! always alone ?)

2-034004 Caruso, Farrar, Mme. Gilibert, and Journet

A continuation of the above garden scene. Marguerite bemoans her loneliness, her mother is dead, her brother Valentine at the wars, her little sister, too

has died. Faust sympathizes. Mephistopheles, laughing at Martha, tells her she would marry the devil himself if he asked her.

Il était temps! Sous le feuillage sombre (Invocation) (It was high time! See, 'neath the balmy linden)

7-32002 Journet

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This is the devil's invocation to the powers of night to help him in his plot to ruin Marguerite. Stretching out his arms, he calls upon the evil spirits to bring seductive scents and charms to bewilder the lovers' senses until Marguerite shall not know whether or not she be in Heaven.

Il se fait tard (Scène du Jardin) (The hour is late! Adieu!)

2-034011 Caruso and Farrar. 2-054105 Gigli and Zamboni.

Faust and Marguerite are alone. It is growing late. Marguerite misses Martha, whom Mephistopheles has led away. The girl is nervous and seeks to say farewell. Faust pleads with her not to go. The night is so lovely, she is so much to him. He begs to be allowed to gaze on her beauty.

Eternelle! O nuit d'amour! (For ever! Oh, tender moon!)

2-034012 Caruso and Farrar

There is no more denying it. Love has come and the lovers plight their troth. Faust cries out to the moon, the stars, the angels themselves, to witness his undying love for Marguerite. She tears herself away at last with the words, "I love you." Faust cries out how time will tarry till to-morrow comes and he shall see his loved one again.

Elle ouvre sa fenêtre (Look, there, she opens the window!)

2-034007 Farrar and Journet

Faust, having said farewell, is turning away to dream of the happy morrow, when Mephistopheles stops him. "You shall stay and o'erhear," he whispers. "Look, she opens her window." Marguerite, from her open window, looks out at the night. She is speaking. The fiend holds Faust and bids him listen. Gentle Marguerite, all unsuspecting, repeats aloud to the moonlight: "He loves me, he loves me." She, too, calls on the night to speed away quickly. Faust utters a cry and climbs up to Marguerite's window. She throws herself into his arms and faints. Mephistopheles' sardonic "Ha, ha, ha!" ends the scene.

Fantasia from Garden Scene

3-7924 Mischa Elman (Violin)

The great violinist brings out all the exquisite melodies of this most immortal of love scenes.

ACT IV

Quando a te lieta (When life smiles)

2-053157 Louise Homer. 03257 Kirkby Lunn (in English)

Much has happened. Faust has gone away, and Marguerite is left in her shame. She is shunned by her friends, but the ever-faithful Siebel comes to

comfort her. The boy tells her that he will always be by her side, however dark and threatening the hour may be.

Seigneur, daignez permettre (Scène de l'Église) (Grant, oh Lord, that I may die !)

2-034009 Farrar and Journet

Marguerite, despairing and heartbroken, goes to the church and endeavours to pray. In all humility, and with a contrite heart, she breathes her supplications. The fiend is at her side whispering.

Rammenta i lieti di (Souviens-toi du passé) (Recollect the old time)

7-52070 Titta Ruffo

As she kneels before the altar, Mephistopheles tells her of the demons who are waiting for her in hell. How she is damned. He asks her if she remembers her childhood days, when she could say her prayers—but now, he tells her, it is too late.

Quand du Seigneur le jour luira (Scène de l'Église, Part II) (When the book shall be unsealed)

2-034008 Farrar and Journet

Through the chanting of the monks and nuns we hear Marguerite's entreaties to God to save her soul, while Mephistopheles sings in her ear of the terrors o-hell-fire. Once more she raises her voice in exquisite harmony with the chanting of the choir. She receives no sign from Heaven. The demon claims he soul for his, and she sinks fainting upon the floor.

Deponiam il brando (Déposons les armes) (Fold the flag, my brothers) The Soldiers' Chorus

54664 La Scala Chorus.

C 806 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan

This is one of the most famous melodies in the opera, one of which a contemporary critic remarked at the first performance: "The only decent tune in the opera." The chorus sings the theme in the third act, where the soldiers and Valentine have returned from war to their native town.

Vous qui faites l'endormie (Catarina, while you play at sleeping)

022095 Chaliapin. 032048 Plançon. 7-52071 Titta Ruffo. 032036 Journet. 7-32018 Baklánov

Mephistopheles, not content with having brought about the ruin of Marguerite, comes back and sings to the guitar this fiendish serenade, taunting her, insulting her, laughing at her. The famous passage of "Ha, ha, ha!" and his infernal mocking laughter lend it a truly devilish atmosphere.

Que voulez-vous, messieurs? (What is your will with me?)

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2-034001 Caruso, Scotti, and Journet. 2-034030 Van Hoose, de Gogorza, and Journet

Hearing Mephistopheles' diabolical singing, Valentine, rushing out, asks the fiend and Faust what they want. Mephistopheles quickly lets him understand that they are laughing at Marguerite. Faust and Valentine fight. Mephistopheles contrives so that Faust wounds Valentine mortally.

Par ici, par ici, mes amis (Mort de Valentine) (Death of Valentine)

2-032001 Scotti

Valentine lies dying of Faust's sword-thrust. His cries bring friends and brother soldiers. Marguerite, too, comes running to her brother. Valentine thanks them all, tells them not to mourn for him, after all he is a soldier, but his sister he bids begone. With his last breath he curses her.

ACT V

Mon cœur est pénétré d'épouvante (My heart is torn with grief)

2-034005 Farrar and Caruso

Sorrow and shame have driven Marguerite insane. In a frenzy she has killed her child, and now lies in prison, condemned to death. Faust enters, and is filled with remorse at seeing her condition. His heart is torn. She, forgetting momentarily, calls to him that she loves him.

Attends! Voici la rue (This is the fair)

2-034006 Farrar and Caruso

Marguerite's mind wanders back to the first days of her meeting with Faust at the fair. While he is urgently crying to her to come away and be rescued from prison, she repeats the first words they spoke to one another. Her poor mind is past grasping the idea of escaping.

Alerte! Ou vous êtes perdus! (Then leave her)

2-034002 Farrar, Caruso, and Journet

The beautiful duet is interrupted by Mephistopheles, who hears the gaolers approaching. This great trio is made up of Marguerite's prayers, Faust's entreaties to her to fly while there is yet time, and Mephistopheles' deep notes of warning.

Ballet Music

D 31 and D 32 New Queen's Hall Light Orchestra

The beautiful ballet music from "Faust" is familiar to us all. It is full of that exquisite feeling of youth and romance which Gounod knew so well how to express. The first number is one of those graceful, flower-like waltz tunes, characteristic of the composer's genius; then, in contrast, the next number is more serious and sentimental in character. The third dance is a gemIof sparkling melody and piquant rhythm, and finally comes the march-like tune that ends the music so brilliantly, the closing bars being especially delightful.

LA FAVORITA

(THE FAVOURITE)

Opera in Four Acts by Donizetti. Text by Royer and Walz

First produced at the Académie, Paris, December 2, 1840. First performance in London in 1843.

The Principal Characters are:

Fernando, a novice	Tenor
Alfonso, King of Spain	Baritone
BALDASSARE, Drior	Bass
LEONORA, the King's favourite	Soprano

FERNANDO is a young novice about to take the vows at the Monastery of St. James, of which Baldassare is the Superior. During his walks in the grounds, he sees a very beautiful girl who comes to pray. He tells Baldassare of his passion for this unknown lady. The prior bids him go back into the world, as he is unfit for the holy brotherhood. Fernando leaves the monastery and seeks the unknown lady. One day he receives a mysterious invitation. He is blindfolded and taken to an island. When he arrives, he finds himself in a luxurious garden where beautiful women receive him. He finds his unknown in the centre of this galaxy of beauty. She tells him she loves him, but refuses to disclose her identity. Subsequently she hands him a paper, which he finds to be a captain's commission signed by the King.

Fernando departs to the wars to fight for honour and his unknown lady-love. He succeeds so well that King Alfonso sends for him and offers him anything he asks for. Fernando, seeing Leonora among the ladies present, begs her hand. The King consents. Amid general rejoicing the marriage ceremony takes place.

This is the happy side of the story. There is a reverse.

Under a promise of marriage, never carried out, the beautiful Leonora had become the King's mistress. He has so flaunted his favourite before Court and Church that the Pope has threatened to excommunicate King Alfonso unless he gives her up. The King, fearing the curse of the Church and the safety of his throne, seizes the opportunity of marrying his mistress to the young soldier. To be just to Leonora, let it be mentioned, that before the wedding she writes a letter to Fernando, telling him the whole truth and asking him whether he will still marry her. The King stops the letter being delivered.

After the wedding Fernando finds the courtiers' sneering manner not at all to his liking. On challenging them he learns the bitter truth. He has forsaken his monastery for the discarded mistress of the King. The soldier breaks his sword and flings it at the King's feet. He roughly disengages himself from his bride, and stalks out of the palace.

The sequel, in the last act, shows us Fernando taking the vows at the monastery. To him, in disguise, comes poor penitent Leonora, now dying with grief and remorse. She pleads at first in vain. The sight of Leonora's distress brings back the old love for her to Fernando, but La Favorita is past all earthly love. Her end has come, and she dies contented, knowing Fernando has forgiven her.

In her dying words she bids her husband turn to God.

"HIS MASTER'S VOICE" RECORDS

ACT III

Vien, Leonora, a piedi tuoi (Leonora, thou alone)

2-052075 Titta Ruffo

The King has been told by the Pope that he must give up his mistress Leonora. He declares in this fine air that he will not do so. He will risk even the wrath of the Church rather than send away his favourite.

A tanto amor (Thou flower beloved)

052144 Battistini. 2-052155 de Luca

The King, so delighted with Fernando's success against the Moors, promises the young soldier anything he asks. Little knowing what he asks for, he points out Leonora and begs her hand. The King suspects Leonora. Coldly he sings this ironical air.

ACT IV

Splendon più belle in ciel le stelle (In heavenly splendour)

2-052167 Journet

The fourth Act brings us to the monastery. Baldassare conducts the service at which Fernando is being taken back by the monks. The prior bids him cast his eyes on the heavenly splendour, and he will be forgiven and received into the Holy Church.

Spirto gentil (Spirit so fair)

052120 Caruso. 2-052141 Gigli. 02860 Evan Williams

This very beautiful tenor air is sung by Fernando in saying good-bye to the world. The gentle spirit of the divine love is more to him than are earthly matters—fame and patriotism he leaves behind together with a faithless woman who has branded his name.

Addio! fuggir mi lascia (Farewell, let me be gone)

2-054083 Gigli and Casazza

Fernando begs Leonora to let him be gone to his new duties. She cries out "Oh, pity on my bitter grief." Again Fernando turns away, bidding her farewell. Leonora with one last cry takes his hand. Then Fernando feels all the old earthly passion return. "I love you," he cries, and takes her in his arms. A religious choir is heard within the monastery. Gently Leonora presses Fernando away from her side. "No, turn to God," she whispers, "for I die, but I die contented."

In the last note Fernando is heard sobbing. Leonora is dead.

LA FIGLIA DEL REGGIMENTO

(LA FILLE DU REGIMENT)
(DAUGHTER OF THE REGIMENT)

Opera in Two Acts by Donizetti. Text by Bayard and St. Georges
First produced at the Opera Comique, Paris, on February 11, 1840. First
performance in London at the Surrey Theatre on December 21, 1847.

Let us follow the drum.

Pretty Marie, vivandière of the "21st" of the line, the daughter of a marchioness, was lost in childhood, and found by the "21st" as they marched to war. Sulpizio, an old corporal, takes the infant under his special care, and she becomes the daughter of the regiment. Tonio, a peasant, falls in love with her, and to be near her joins the "21st." The young couple wish to marry, when complications arise owing to Marie's relations. Her mother, the Marchioness, comes forward. But true love wins the day. Tonio, as a soldier of Napoleon, carries a baton in his knapsack. He returns as an officer to claim the daughter of his old regiment.

"HIS MASTER'S VOICE" RECORD

Per viver vicino (To live near Maria)

2-052026 McCormack

To live near Maria is the most ardent wish of the young peasant, Tonio. So he enlists with the "21st," and eventually wins the heart of its daughter. McCormack sings this number with much vocal skill and depth of feeling.

IL FLAUTO MAGICO

ZAUBERFLÖTE. LA FLÛTE ENCHANTÉE. (THE MAGIC FLUTE)

Opera in Two Acts by Mozart. Text by Schickaneder, after Wieland First produced in Vienna, September 20, 1801. First in London in 1811.

"HIS MASTER'S VOICE" RECORDS-IL FLAUTO MAGICO

Streatfeild tells us that the mysteries of Isis referred to in the opera are

illustrative of the struggles and final triumph of Freemasonry.

Let us imagine ourselves in Ancient Egypt, the land of many mysteries. The Queen of Night and the High Priest of Isis are at daggers drawn. Rites are celebrated in the Temple of the Night, at which the High Priest considers the Queen's young daughter, Pamina, should not assist. He abducts Pamina and hides her. The Queen is very wrath, and enlists the services of the Prince Tamino to seek out Pamina and bring her back. To aid him in his adventures she gives him a magic flute which will ward off all danger, and further provides him with a companion, Papageno, a bird man, to whom she gives a magic peal of bells.

This strange pair approach the Temple of Isis, where they meet the High Priest. He soon convinces Prince Tamino that the fair Pamina is detained for

her own good. Of course, Tamino and Pamina love each other.

In order to win the maiden, the High Priest informs Tamino that they must go through certain ordeals which will purify and cleanse them, thus making

the lovers worthy of the great gift of love.

So the devoted pair pass on through trials and tribulations. At times they are so disheartened that they both despair. The Queen of Night is ever seeking to frustrate their good intentions, but the High Priest encourages them. At last the lovers triumphantly come through every ordeal set them, and are married in the Temple of the Sun.

The Queen of Night and her dark followers fade away as the golden beams of sunshine pour down upon the altar before which kneel the devoted

pair.

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"HIS MASTER'S VOICE" RECORDS

Overture: Parts I and II

C 648 Mayfair Orchestra

It said that the overture to this opera was written by Mozart in a few hours. The score of this, his last opera, was begun by him only a few months before his death (in 1792); and a day or so before the production the composer discovered that he had forgotten to write any overture. He went home,

and brought score and parts to the theatre next day.

The brilliant little piece, however, shows no signs of hasty or incomplete workmanship. After a few chords Adagio, the violins play a graceful theme upon which a fugue is constructed, but its dainty sparkling phrases have nothing dry or academic about them. The music flows on with limpid beauty, and, with only a momentary interruption for a return of the Adagio chords, increases in animation until a climax is reached at the end of the overture.

ACT I

Là dove prende amor ricetto (Smiles and tears)

054072 Emma Eames and de Gogorza

Tamino's faithful companion, Papageno, sings this very graceful duet with Pamina. He tells her of the Prince Tamino's great love for her, and offers to lead her to this young man who is so devoted to her.

ACT II

Qui sdegno non s'accende (La haine et la colère) (Air du Grand Prêtre) (Within these sacred walls)

052000 Plancon. 7-32028. Journet. 4-2781 Radford

Sarastro, the High Priest, sings this cavatina to Pamina, after the Queen of Night has visited her daughter and attempted to induce her to murder the High Priest. He leads her into the Temple, and assures her that within those sacred walls revenge and sorrows shall cease, and peace shall dwell in her heart.

Grand' Isi! Grand' Osiri! (Isis! c'est l'heure où sur la terre) (Great Isis! Great Osiris!)

052090 Plançon. 7-32028 Journet 4-2781 Radford.

This invocation by Sarastro, the High Priest, is sung on the steps of the Temple of Wisdom. In dignified and stately words, set to impressive music, he calls on Isis and Osiris to lend their aid to the lovers who are about to begin their probation.

I'll have vengeance 02812 Robert Radford

Sarastro announces that he will take his revenge upon the Queen of Night by aiding Tamino to marry her daughter Pamina.

Ah! lo so (Pamina's Aria) (Ah! I know it)

D 55 Stella Power. 03514 Licette

Plaintively Pamina sings this sombre, but beautiful aria. In passing so bravely through her probation, she has met Tamino, who gives her not one word of greeting. She does not know that silence towards all women is one of the conditions imposed upon Tamino, nor does she realise how hard it was to him to pass her without a word. She feels that she has lost his love.

LA FORZA DEL DESTINO

(THE FORCE OF DESTINY)

Opera in Four Acts by Verdi. Text by Piave

First produced at St. Petersburg on November 11, 1862. First performance n London on June 22, 1867.

To follow Verdi's "Force of Destiny" we must go hand in hand with death and hatred through the gloom of a sanguinary plot. Verdi does, as a matter of fact, give a sidelight of relief by throwing a song or two to a comic monk.

but—his hero kills the heroine's father; the father's dying curse falls on the heroine. The heroine's brother is killed by the hero. As he dies, he kills the heroine. The hero throws himself over a cliff. As the Americans say—

Can you beat it?

The Marquis of Calatrava refuses to give his consent to the marriage of his daughter Donna Leonora to Don Alvaro. The young lovers are in the act of eloping when they are surprised by the sudden appearance of Leonora's father, who, in the ensuing confusion, receives a fatal wound from Alvaro, and, passing away, leaves his terrified daughter trembling under his dying curse. Disguised in male attire, she travels on and, arriving at an inn, recognizes in a student who is also resting there her brother Don Carlo, who is seeking revenge on Alvaro and herself. Terror-stricken, she seeks refuge in a convent. Alvaro, who has enlisted in the Spanish army, and Carlo, who is seeking Alvaro in order to avenge the Marquis's death, meet, and, neither being aware of the other's identity, become close friends, the friendship being strengthened by the fact that Alvaro has saved Carlo's life. During battle Alvaro is wounded and, believing his last moment to be near, entrusts a sealed packet to Carlo with instructions to burn it after his death. He lives, however, and, the two friends becoming known to each other, their friendship changes to bitter hatred. They fight, and Alvaro, in the belief that he has killed Carlo, enters a monastery.

Five years later he is Father Raphael. Carlo has still continued his revengeful search, and at last discovers Alvaro and, challenging him, taunts and insults him until, casting aside all religious scruples, he agrees to fight. The final struggle takes place before Leonora's cave. Her brother has received his death wound and falls to the ground. She rushes out and, taking him in her arms,

falls dying beside him. He has stabbed her to the heart.

As the monks cross the stage singing the Miserere, Alvaro ends his life by throwing himself from a cliff.

The opera then comes to a close for want of characters to carry it farther.

"HIS MASTER'S VOICE" RECORDS

ACT III

O tu, che in seno agli angeli (Thou Heavenly Father)

2-052006 Caruso

Alvaro and Carlo meet in Italy, where Alvaro has joined the Spanish army. They are disguised and do not recognize each other. In saving Carlo's life during the battle, Alvaro has been so severely wounded that he believes himself dying and calls Carlo to his side. This leads to the famous duet which for years has been such a prime favourite.

Solenne in quest'ora (Swear in this hour)

054070 Caruso and Scotti. 2-054051 Werrenrath and Murphy.

It is night and the two soldiers on the dark battlefield vow eternal friendship. Alvaro begs Carlo to swear he will carry out his dying request and will destroy a sealed packet which he hands him.

Sleale! Il segreto fu dunque violato? (Is my secret then betrayed?)

2-054093 Caruso and de Luca

Alvaro and Carlo recognize each other. Bitter words follow. They fight, and Alvaro leaves the spot in horror, believing he has killed the brother of his beloved one.

ACT IV I spice and state and ACT IV I spiced an eller orangent and

Invano, Alvaro! (In vain, Alvaro!)

2-054027 Caruso and Amato

In the monastery where Alvaro seeks peace and forgetfulness, Carlo finds him, and by insults and taunts of cowardice, tries to goad him into renewing the fight.

Le minaccie, i fieri accenti (Thy menaces wild)

2-054028 Caruso and Amato

Though stung beyond forbearance, Alvaro still tries to reason with Carlo. It is useless. Again their swords are to cross. Alvaro consents to fight to the death.

Pace, pace, mio Dio ! (Peace, peace, oh God !)

2-053114 Tetrazzini

Torn with conflicting emotions, Leonora pleads to Heaven for the peace of death. She cannot live without loving Alvaro, and—after all that Destiny has forced upon them—can she love him?

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GERMANIA

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A Lyric Drama in a Prologue, Two Scenes, and an Epilogue, by Franchetti.

Text by Illica

First production at the Bul Verme, Milan, in 1902. (March 1142)

The Principal Characters are:

We are in the Napoleonic era at the time of the Battle of Leipsic. In the Prologue we find Nuremberg students busy distributing secret political propaganda. Worms, a student, has had a love affair with a young girl, Ricke. She is now betrothed to Worms' greatest friend, a fellow-student, Löwe. Löwe arrives and proves to be a great patriot. He incites his fellow-students to revolt.

Years pass. Löwe and Ricke are married. To them comes Worms, back from the wars. He has been wounded and a prisoner in the hands of the French. He tells them of his sufferings and his escape from prison. Ricke remembers her past. She is so overcome with her feelings that she leaves Löwe and retires to the depths of a forest.

The second Act carries the story no farther. In the Epilogue we find ourselves upon the fatal battlefield of Leipsic. It is night, the ground is covered with the débris of a battle and dead and dying soldiers. In the dusk Ricke is searching for her husband. She finds him dying, and he tells her that the

"HIS MASTER'S VOICE" RECORDS-GERMANIA

body of Worms is near by. She gazes at the dead man who has brought all the trouble into her life, and then succours $L \delta we$, but he dies in her arms.

In the distance la Grande Armée, with the Emperor at its head, is seen

retreating.

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"HIS MASTER'S VOICE" RECORDS

Studenti, udite! (Students hear me)

7-52013 Caruso

Löwe, full of enthusiasm for his country's cause, calls on the students to fight and conquer. "Who dies for country, never dies," he tells them.

No, non chiuder gli occhi vaghi (Close not those dear eyes)

7-52014 Caruso

Löwe sings this to Ricke on their wedding-day. It is a very beautiful air. Ricke forgets, in the joy of Löwe's love, the past she is now so ashamed of.

Ferito, prigionier (Wounded, a prisoner)

2-052078 Amato

Worms has escaped from a French prison and finds his way back to the home of Löwe and Ricke. He is wounded and has been ill-treated as a prisoner. He tells them of his sufferings, of his delight at breathing his native air, and his stern resolve to be revenged.

GIANNI SCHICCHI

10 10 10

Opera in One Act by Puccini. Text by Forzano

First produced at the Metropolitan Opera House, New York, on December 14, 1018. First performance in London, June 18, 1020.

The Principal Characters are:

GIANNI SCHICCHI is a wily old peasant. His daughter is engaged to be married to the son of a neighbour. This neighbour has had a rich relative who has died suddenly, leaving his money to the church. The neighbour seeks the clever old Gianni Schicchi and asks if nothing can be done to keep the property in the family. "Do the authorities know of the relative's death to "No." Then Schicchi's cunning mind conceives a plan. Going to the dead man's house Schicchi gets into bed and impersonates a dying man. A notary is sent for, and Schicchi makes a will leaving the money, the house, the mule, the sawmill—to himself, and to the Cathedral of Florence—five lire. The relations dare not expose him for fear of being mixed up in the conspiracy. The lovers can afford to disregard the dispute. They will get the money either way.

"HIS MASTER'S VOICE" RECORDS O mio babbino caro (Oh, my dear daddy)

7-53033 Frances Alda

This is sung by Lauretta to her father, begging him to prevent the money going to the monastery. There is so much she wants money for, she tells him, a wedding ring among other things.

LA GIOCONDA

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Opera in Four Acts by Ponchielli. Text by Arrigo Boito, after Victor Hugo, under the pen-name "Tobia Gorrio"

First production at La Scala, Milan, April 8, 1876. First performance in London, June 7, 1883.

The Principal Characters are:

LA GIOCONDA	.Soprano
LA CIECA, her blind mother	Contralto
ENZO	Tenor
ALVISE, a lord of the Inquisition	Bass
BARNABA, a spy of the Inquisition	
LauraMezz	o-soprano

"La Gioconda" is full of fanciful melodies and wonderful choral effects. Its ballot music is exceptionally beautiful. The story is gloomy and abounds with horrors. La Gioconda is a singer of ballads, who has a blind mother, La Cieca, to whom she is devoted. The singing girl is plagued by the attentions of a spy in the employ of the Inquisition, Barnaba. She detests him because he has called her mother a witch, and also because she has fallen in love with Enzo (posing as a sea-captain, but really a Genoese noble who has been exiled). Enzo, lately returned to Venice, has just seen Laura, a beautiful young married woman to whom he was betrothed before his downfall. Laura, though now the wife of Alvise, a high official of the Inquisition, on seeing Enzo again, finds her passion for her first love stronger than ever. Barnaba learns of this, and cunningly offers to assist the lovers to elope, at the same time informing his master, Alvise. This all fits in with the spy's plans, for with Enzo slain or in prison he hopes to secure La Gioconda, and at the same time to stand well with the Inquisition.

Enzo and Laura arrange to elope, with Barnaba's help, by sailing away in

Enzo's ship.

In Act II we are on board the ship. La Gioconda is also there, for she cannot keep away from Enzo, and is filled with grief because he has no eyes but for Laura. The two women exchange passionate words, and a knife flashes, but La Gioconda's murderous intentions are at once quieted when Laura holds up a rosary which La Cieca had given her. The treacherous Barnaba, playing his double game, brings Alvise and his attendants alongside the ship before Enzo can set sail. La Gioconda quickly realizes the plot, and warns the eloping lovers. Enzo, rather than be seized by Alvise and his soldiers, sets fire to his vessel, and in the general confusion escapes with Laura in a small boat.

"HIS MASTER'S VOICE" RECORDS-LA GIOCONDA

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Alvise, however, captures Laura, and bids her drink a cup of poison. La Gioconda frustrates this by emptying the poison, when Alvise is in an adjoining room, and substituting a sleeping draught. Alvise returns to find Laura senseless and the cup empty. Rejoicing in his revenge, with true mediæval brutality, he invites all his friends to a masked ball that same night, and in the midst of the gaiety he shows them Laura lying apparently dead in an adjoining room. La Gioconda, who has lost her blind mother, returns to the sleeping Laura and carries her to her own house. While Laura sleeps, the singing girl contemplates killing her, but restrains her jealous rage. Then Enzo arrives and, seeing Laura apparently dead, believes La Gioconda to be the murderess, and is about to put her to death. Laura awakes just in time to prevent this.

Light-heartedly the lovers depart, leaving La Gioconda broken-hearted and in despair because of her unrequited love. But the lovers have yet to escape from Venice under the all-reaching watchfulness of the Inquisitors. To achieve this end, La Gioconda offers to give herself to Barnaba if he will find a means to help the lovers to escape. He does so, and comes to claim his bride. La Gioconda, who has dressed herself in her fête-day clothes, stabs herself mortally as the spy enters her house. He, true to his nature, shrieks at the dying girl that last night he strangled her blind mother. La Gioconda is dead. The awful words pass her by. Spurning her body in his rage at not being able to enjoy her agony on hearing of this dastardly crime, Barnaba rushes out towards the harbour.

"HIS MASTER'S VOICE" RECORDS

ACT I

Voce di donna o d'angelo (Thanks unto thee, angelic voice !)

2-053156 Louise Homer

La Cieca, the blind mother of La Gioconda, has been accused by Barnaba of being a witch. The crowd handles her roughly, when Laura, taking pity on the old woman, begs her husband, the High Inquisitor, to interfere. He does so. La Cieca blesses the lady, whom she cannot see, but whose angelic voice she hears, and thanks her, giving her a rosary as a charm.

Enzo Grimaldo, Principe di Santafior, che pens ? (Enzo Grimaldo, Prince of Santafior, thou'rt pensive)

2-054084 Gigli and Zani

The spy Barnaba approaches Enzo and calls him by his princely title Enzo replies he is but a sea-captain, and points to his ship in the harbour. Barnaba, however, tells the sailor that he not only knows who he is, but also of his love for Laura. At his former love's name Enzo begs the spy to help him to meet her.

O grido di quest'anima (Ah, with what joy my soul is filled)

2-054022 McCormack and Sammarco

Then Barnaba explains that he will bring Laura or board Enzo's ship that night. Enzo cries out in his joy that his soul is now filled with happiness. Barnaba sings of his delight that Gioconda will be his, sneering at Enzo under his breath: "Set thy sails and begone, accursed one!"

ACT II

Ah! pescator, affonda l'esca (Fisher boy, thy bait be throwing)

7-52024 Amato

Barnaba, in the disguise of a fisherman, approaches the ship in a boat and counts the number of the crew, swarming about the decks, whilst he sings them the merry fisherman's song.

Cielo e mar! l'etereo velo splende come un santo altar! (Heaven and ocean! You ethereal veil is radiant as a holy altar)

2-052032 Caruso. 7-52052 Martinelli. 2-052142 Gigli. 052337 Paoli

Enzo is on board his own ship, waiting to weigh anchor when his beloved Laura shall come on board. He gives expression to his joy, and calls to his love, "Come then, dearest, here I'm waiting."

Laggiù nelle nebbie remote (Down yonder amid the dim far-off mists)

2-054085 Gigli and Casazza

Enzo and Laura are gazing out at the horizon from the ship. The moon is rising "down yonder among the far-off mists." The lovers compare her to a bride coming to the altar. They exchange eternal vows of love.

L'amo come il fulgor del creato (Him I love as the light of creation)

2-054020 Destinnova and Kirkby Lunn

La Gioconda and Laura meet each other on the ship. La Gioconda curses Laura, who asks: "Who art thou?" The lovesick singing girl is beside herself with jealousy. Then Laura cries that she loves Enzo as the light of creation, as a dream celestial. The two voices blend in expressing their love for Enzo. They both declare they will love him till death.

ACT III

Già ti vedo immota e smorta (I behold thee motionless, pallid)

054477 De' Muro, Baldini, Bettoni, and Janni

This very beautiful concerted number is sung at a ball given by Alvise. Enzo is present, masked. Alvise recognizes the sailor, and whispers in his ear that Laura is dead. To prove it he draws aside a curtain, showing Laura, really sleeping, but apparently dead. Enzo commences the quartet with a cry of horror and indignation, which is taken up by the other voices.

ACT IV

Suicidio! (Yes, suicide!)

2-053104 Destinnova

La Gioconda has catried the senseless Laura to her own abode. To add to her misery she now learns that her blind mother is lost in Venice. She takes her dagger and contemplates killing herself and the sleeping Laura as well. "Yes, suicide," she cries, "the sole resource now left me," as the way out of such misery and broken-heartedness as are her lot. She conquers herself, however, and drops weeping to the ground,

I GIOIELLI DELLA MADONNA

(THE JEWELS OF THE MADONNA)

Opera in Three Acts by Wolf-Ferrari. Text by Zangarini and Golisciani

First produced as "Der Schmuck der Madonna," at the Kursuersten Oper, Berlin, December 23, 1911. First performance in London, at Covent Garden, May 30, 1912.

The Principal Characters are:

The Trincipus Characters are	
MaliellaSopra	ano
GENNARO	nor
RAFAELE, leader of the Camorrists	
CARMELA Mezzo Sopra	mo

We find ourselves in Naples, with all its spectacular religious ceremonies, its extravagant gaiety, its superstitions and its atmosphere of animal love and fierce hatred. Maliella, a local beauty, is loved by the simple Gennaro and the wild Rafaele, leader of the Camorrists. Rafaele, the devil-may-care, finds favour in the lady's eyes. He boasts that he would stay his hand at nothing to win her love. For her he would even steal the jewels from the holy image of the Virgin. For Gennaro she has only taunts. He, knowing of Rafaele's boast, and seeking to win her love, breaks into the church and, securing the jewels, hurries with them to Maliella. Horrified at the awful sacrilege, she hurries to Rafaele. He will have naught of the jewels, and tells her she has sold herself for the costly stones. In her agony the unhappy girl drowns herself. Gennaro, now overtaken with thoughts of the enormity of the sin he has committed, recovers the jewels and lays them reverently at the feet of the Madonna, then plunges a dagger into his heart.

There they find him with dead arms outstretched towards the Madonna.

"HIS MASTER'S VOICE" RECORDS

ACT I

T'eri un giorno ammalato (You one day were ill)

2-054040 Kirkby Lunn and McCormack

In this touchingly beautiful duet Carmela, Gennaro's mother, tells him how one day when he lay sick and dying, she made a solemn vow that if God spared the life of her boy she would adopt an orphan girl, how she found Maliella in the street, and, knowing nothing of her origin, took her as her child, and how her little son then recovered.

In anguish the disdained and taunted Gennaro cries to his mother to pray for him, and to the Madonna to bless him and give him strength in his struggle. His entreaties blend with the comforting blessings of his mother in a duet of

most tender beauty.

ACT II

Intermezzo after Acts I and II

0758 and 0759 Imperial Philharmonic Orchestra (conducted by Percy Pitt)

The first intermezzo is played as a prelude to Act II of the opera, in which occurs Gennaro's theft of the Madonna's jewels that he gives to Maliella as the price of her yielding to him.

The music is in the style of a Neapolitan serenade. A soft high note on the ute, and some figures of accompaniment introduces the chief melody (for vi. ns) It has that languid, slightly melancholic feeling so characteristic of the South, and is in the minor key. The intermezzo is composed of

repetitions of this, in slightly varied form.

The second intermezzo precedes Act III, and is built up from the serenade song which Rafaele, the Camorrist, who is Gennaro's rival for Maliella's favours, sings to her in his endeavours to win her intention. This, too, is in the style of a Neapolitan popular song, with a mandoline effect, both in melody and accompaniment. The orchestral effects are very clever and characteristic, in their reproduction of the atmosphere of street life in Naples.

Aprila, bella, la fenestrella (My loved one, open your casement)

7-52058 Amato. 2-052073 Sammarco

In this beautiful serenade Rafaele sings to the fascinations of Ma'iella. He stands below her window, in the garden before her house, and from the bay float all the sounds of a Neapolitan summer evening. The tinkling of the musical instruments, the folk-songs of the rowers wafting over the water, and now-the passionate serenade of Rafaele.

THE GOLDEN COCKEREL

LE COO D'OR (ZOLOTOI PIETOÚKH)

Opera in Pantomime in Three Acts, by Rimsky-Korsakoff. Text by V. Bielksky, after Pushkin

First produced at Zimini's Opera House, Moscow, on September 24, 1909. First performance in London on June 25, 1914.

The Principal Characters are:

King Dodon	Baritone
THE QUEEN OF SHEMAKHÁ	Soprano
THE VOICE OF THE GOLDEN COCK	Soprano
THE ASTROLOGER	Bass

THE pantomime-opera tells a story. Rimsky-Korsakoff, the Russian, leaves us

to deduce its moral.

The doddering old King Dodon is weary of wars and the constant quarrels between his generals and his sons as to the disposition of the army. The Court Astrologer presents His Majesty with a golden cockerel, which he guarantees to give warning of approaching dangers. So now the palace and the camp can sleep in peace. Dodon is so grateful that he gives his kingly word to grant the Astrologer any request he may make. The cockerel gives warning of a coming invasion by the Queen of Shemakhá. Dodon mounts an enormous rockinghorse, waving a huge sword and looking for all the world like the White Knight, goes off to fight for the freedom of his people. Instead of fighting

"HIS MASTER'S VOICE" RECORDS-THE GOLDEN COCKEREL

her soldiers, King Dodon is led into meeting the beautiful young Queen herself. He falls in love with her at once. He sings in a cracked voice to her, and for her edification hobbles through a dance on his stiff old legs. The young Queen, in spite of this, agrees to marry him and share his kingdom. They enter Dodon's capital amid much pomp and circumstance.

The people are enthusiastic, but during the short journey the Queen has wearied of her old husband. In the midst of the rejoicings the Astrologer comes forward and claims his reward of King Dodon. He asks for the beautiful young Queen. The old man strikes at him in his rage, and kills him. A clap of thunder is heard, and the heavens darken. The Golden Cock crows, and, flying down from his perch, drives his beak into Dodon's skull.

The storm suddenly dies down, and the sun shines. The Queen and the

Golden Cock have disappeared.

The good and faithful people stand round the dead body of their King, and sadly lament that such a good man should have been taken from them.

"HIS MASTER'S VOICE" RECORDS

Hymne au Soleil (Hymn to the Sun)

7-33024 Mabel Garrison

This brilliant air is sung by the Queen to the sun. It has many florid phrases and a charming melody. Underlying both words and music is the touch of irony so characteristic of the whole opera.

THE GONDOLIERS

(OR, THE KING OF BARATARIA)

Comic Opera in Two Acts by Sullivan. Text by Gilbert.

First production at the Savoy Theatre, London, on December 7th, 1889.

The Principal Characters are:

THE DUKE OF PLAZA-TORO, a grandee of Spain.

THE DUCHESS OF PLAZA-TORO.

CASILDA, their daughter.

LUIZ, the Duke's attendant.

DON ALHAMBRA DEL BOLERO, the Grand Inquisitor

MARCO....

GIUISEPI PALMIERI gondoliers...

GIANETTA contadines.

TESSA

INEZ, the King's foster-mother.

THE collaboration of Gilbert with his paradoxes, quips, ridiculous dilemmas and apt metre, and Sullivan with his dainty, humorous and expressive music, has given us a collection of English comic operas of which we can be justly proud. Our fund of national music has been enriched by comic operas which abound

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in rollicking humour and witty spontaneity, and yet contain not the faintest suspicion of that vulgarity or commonplace which characterise opéra bouffe

in the accepted term.

The opera "The Gondoliers" is brimming over with real, live comedy which introduces into the Venetian story a variety of intricate situations and comical solutions. The two gondoliers are informed on their wedding day that one of them is to become King of Barataria. Pending the unravelling of the tangle of circumstances which led the Royal Babe to be confused years ago with the son of the "highly respectable gondolier, whose taste for drink, combined with gout, had doubled him up for ever," the two youths both go to Barataria and reign together, leaving their brides behind, each longing for the time when she shall be a "regular Royal Queen." However, Luiz, who has passed as the attendant of the Duke of Plaza-Toro, or, as he takes care to inform us, "his Grace's own particular drum," is found to be the King, and Marco and Giuseppe relinquish joyfully the thrones which have been so incompatible with their "Republican fallacies."

The Duke of Plaza-Toro with his comic stateliness, his imperious Duchess, their beautiful daughter who, curiously enough, loves the young King she was betrothed to in her babyhood, and whom she has ample opportunity of meeting under his guise of " his Grace's private drum," Don Alhambra with his " Grand Inquisitor's tear "-all these are the most delightful people. Local atmosphere is given by the fandangos, boleros and cachuchas which run through the whole opera, while the gavotte, " I am a courtier grave and serious," adds the

necessary old-world touch.

"HIS MASTER'S VOICE" RECORDS

Recorded under the direction of Mr. Rupert D'Oyly Carte. (Orchestral accompaniment conducted by Mr. Arthur Wood.)

ACT I

Opening Chorus, Act I, Part I-List and learn. Bessie Jones, Sarah D.36 Jones, Nellie Walker, Ernest Pike, George Baker and Edward Halland (small solos), and full Chorus.

Opening Chorus, Act I, Part II—For the merriest fellows are we.

Bessie Jones, John Harrison, George Baker (small solos) and full

Chorus).

D.37 Opening Chorus, Act I, Part III-We're called Gondolieri. John Harrison and George Baker (soloists), and full Chorus.

Opening Chorus, Act I, Part IV-Are you peeping ? Edna Thornton, Bessie Jones, John Harrison, George Baker (soloists), and full Chorus.

(a) Quartet-From the sunny Spanish shore. Edna Thornton, Violet D.38 Essex, George Baker and Ernest Pike.

(b) In enterprise of martial kind. George Baker (soloist), Edna Thornton, Violet Essex, and Ernest Pike.

(a) Recitative—Ah! well beloved; (b) There was a time. Violet Essex and Ernest Pike.

No possible doubt whatever. Robert Radford (soloist), and full Chorus. D.39 (a) Recitative-But bless my heart. Violet Essex and Robert Radford. (b) Quintet-Try we life long. Edna Thornton, Violet Essex, Robert Radford, Ernest Pike, and George Baker.

"HIS MASTER'S VOICE" RECORDS - THE GONDOLIERS

(a) Bridegroom and Bride. Full Chorus. D.40

(b) When a merry maiden marries. Edna Thornton (soloist), and full

Finale, Act I, Part I-Kind sir, you cannot have the heart. B. Jones. D.41 (a) Finale, Act I, Part II-Recitative-Do not give way. George Baker, with Chorus.

(b) Quartet-A Regular Royal Queen. Edna Thornton, Bessie Jones,

Ernest Pike and George Baker.

Finale, Act I, Part III-Now pray what is the cause? John Harrison and George Baker (soloists), Edna Thornton, Bessie Jones (small solos), and full Chorus.

Finale, Act I, Part IV-Now Marco, dear, my wishes hear. Edna D.42

Thornton and Bessie Jones (soloists), and Chorus.

ACT II

(a) Opening Chorus, Act II-Of happiness the very pith. J. Harrison, D.42 George Baker, Ernest Pike, Edward Halland and Joseph Reed. (b) Rising early in the morning. George Baker, with male Chorus.

Take a pair of sparkling eyes. John Harrison. Here we are at the risk of our lives. Edna Thornton and Bessie Jones D.43 (soloists), and full Chorus.

Dance a Cachucha. Full Chorus.

D.44 (a) There lived a king. Robert Radford (soloist), John Harrison and George Baker.

(b) Quartet-In a contemplative fashion. Edna Thornton, Bessie

Jones, John Harrison and George Baker.

(a) With ducal pomp. Edna Thornton and George Baker, with male D.45 Chorus.

(b) On the day when I was wedded. Edna Thornton.

(a) Recitative-To help unhappy commoners; (b) Small titles and orders. Edna Thornton and George Baker.

D.46 Gavotte-I am a courtier grave and serious. George Baker, with

Quintet and Finale, Act II-Here is a case unprecedented. Edna Thornton, Bessie Jones, Sarah Jones, George Baker and Ernest

The Sullivan Operatic Party

B'396 A Regular Royal Queen Dance a Cachucha

B.397 I am a Courtier grave and serious

In a contemplative fashion B.398 In enterprise of martial kind When a merry maiden marries

DIE GÖTTERDÄMMERUNG

(THE TWILIGHT OF THE GODS)

Music Drama in a Prelude and Three Acts by Wagner

First produced at Bayreuth, 1876. First given in London, May 9, 1882.

The Principal Characters are:	
SIEGFRIED	Tenor
GUNTHER	Bass
HAGEN	Bass
BRÜNNHILDE	. Soprano
GUNTRUNE	. Soprano
WOGLINDA)	. Soprano
WELLGUNDA Rhine Maidens	Soprano
LOSSHILDE	Contralto

"The Twilight of the Gods" is a very long opera with a most intricate "plot."

Siegfried and Brünnhilde are now united, and the Prelude sees them outside their cave-home. The hero, urged by Brünnhilde, decides to adventure into the world. He bids farewell to Brünnhilde, leaving with her the magic ring as a pledge of faith. He goes on his journey, and comes to the court of Gunther, who lives with his sister Guntrune and their half-brother Hagen, a son of Alberich the Dwarf. Hagen, desirous of regaining the ring, and knowing that Siegfried possesses it, organises a plot against the hero. Siegfried is drugged, forgets all about Brünnhilde, and in his delirium falls in love with the beautiful Guntrune. Siegfried is fooled into believing that he has not rescued Brünnhilde from her sleep, and it is arranged that he should do this, taking Guntrune as his wife should he be successful. Siegfried, disguised by means of the Tarnhelm returns to Valkyrie's Rock. Brünnhilde does not recognise Siegfried, and to add to the complications he announces himself as Gunther. Siegfried snatches the ring from her grasp, and drags her away to become Gunther's bride.

In the second act the troubles of Siegfried increase. Brünnhilde, Hagen and Gunther conspire against the hero, and Brünnhilde tells the two men that the only vulnerable part of her husband's body is his back, as he was pledged never to retreat in battle, hence no magic protection was placed there. During the discussion Siegfried is sitting with Guntrune in the hall of the castle.

The murder of Siegfried takes place in the first scene of the third act. He is told of his impending doom by the Rhine Maidens, but the hero scornfully laughs at their prophecy. The murder is done by Hagen, in a wild valley near the Rhine, after he has drugged Siegfried to relate of the forest bird and

the quest of Brünnhilde. Siegfried dies wearing the magic ring.

Siegfried's body is borne to the hall of Gunther's castle. Hagen demands the ring as his booty, but Gunther refuses to yield. The two men fight, and Gunther is killed. Hagen attempts to pull off the ring from Siegfried's finger, but the arm of the dead man rises, and everyone falls back in awe. Brünnhilde enters and orders a funeral pyre to be erected on which to burn the hero's body. The Valkyrie summons two ravens and sends them off to Loge, the god of fire, with a request that he bring about the downfall of the gods by burning Walhalla. Brünnhilde sets the pyre alight, mounts her horse and rides into the rapidly burning mass. The Rhine rises, and the fire subsides. The Rhine Maidens appear on the water, seizing the ring from the embers.

"HIS MASTER'S VOICE" RECORDS — GÖTTERDÄMMERUNG

Hagen rushes into the water after the ring, but is drowned by the Maidens. The sky reddens, and the Walhalla appears in flames with the gods awaiting their doom.

II. GUARANY

Opera in Four Acts by Antonio Gomes. Text by Scalvini

First production at La Scala, Milan, March 19, 1870. First performance . in London, at Covent Garden, July 13, 1872.

The Principal Characters are:

Don Antonio	Bass
CECILIA, his daughter	.Soprano
PERV. chief of the tribe of Guarany	Tenor
GONZALES, a Spanish guest of Antonio	.Baritone

Gomes was a Brazilian, and placed the locale of his powerful opera in that country in the days of the first settlers. Don Antonio, a Portuguese, is at war with the tribes of Aimores. Pery, a chief of the friendly tribe of Guarany, has met and fallen in love with the Don's daughter Cecilia, and she loves him in return. The rivalry between this friendly chief and a Spaniard, who is also in love with Cecilia, forms the basis of the story.

In the end the old Don finds the Aimorès too strong for him, but rather than surrender his castle he blows it up, and perishes with the faithful soldiers. Perv has in the meantime taken Cecilia away to safety. From a distant mountain

they witness the destruction of the castle.

"HIS MASTER'S VOICE" RECORDS

ACT I

Sento una forza indomita (An indomitable force)

2-054053 Caruso and Destinnova

This elaborate coloratura duet, sung by Cecilia and Pery, calls for extraordinary vocal skill on the part of the singers, and is a famous number of exceptional beauty.

ACT II

Senza tetto, senza cuna (We've neither roof nor bed, yet gay is our life)

7-52027 Amato

This is the reckless drinking song of Gonzales, the Spanish adventurer, who, together with friends of a kindred spirit, is being entertained at the castle of Don Antonio, where he has made the most of his visit by falling in love with his host's beautiful daughter.

GUGLIELMO TELL

(WILLIAM TELL)

Opera in Four Acts by Rossini. Text by Jouy, Bis and Marast, after Schiller

First produced at the Académie, Paris, August 3, 1829. First production in London, 1830.

The Principal Characters are:

WILLIAM TELL	Bass
ARNOLD	
MATILDA, daughter of Gessler	Soprano
Gessler, Austrian Governor of Switzerland	Bass

"WILLIAM TELL" was Rossini's greatest work. The story is of Switzerland when that free country groaned under a foreign yoke in the thirteenth century.

Act I. William Tell with his wife and little son are at their châlet on the shore of Lake Lucerne. Arnold and his father, Melchthal, friends of Tell, are discussing a patriotic rising against the foreign tyrant Gessler. Arnold is in love with Gessler's daughter Matilda, and his feelings are torn between patriotism and his infatuation for the young girl. In the midst of their discussion a villager rushes in and begs for help to escape. He has killed an Austrian soldier who attempted to abduct his wife. A storm is brewing, and the fishermen hesitate to cross the lake. Tell leaps into a boat and rows away with the villager as the Austrian soldiery arrive. In revenge they burn Tell's house and the village, taking away Melchthal as a hostage.

Act II. This act opens with a love scene between Arnold and Matilda, but the young man hears that Gessler, his beloved's father, has put Melchthal, his own father, to death. All thought of love is driven from him, and he throws

himself into his country's cause.

Act III. Gessler has triumphed. The Austrians have put down the rising, and the victorious Governor has a post planted in the village square, on which he hangs his hat. Every Switzer must bow low before this symbol of authority. Tell and his little son march proudly by with heads erect. The Governor has them seized and brought before him. He condemns Tell to shoot with his crossbow at an apple on his little son's head. Tell hesitates, but the spirited boy urges his father to show the foreigners his skill. Tell lets fly his arrow, and the apple falls in two parts from his smiling boy's head. The strain has been too much, Tell sinks fainting to the ground, and in doing so a second arrow drops from his tunic. "And why two arrows?" demands the Austrian. "If harm had come to the child, for your heart, tyrant," boldly answers William Tell. Gessler orders his arrest.

Act IV. Arnold, who has had to flee the country, returns to the ruined house of Tell, and cries out at the desolation of the patriot's home. But Tell laughs at prison bars. He escapes and, meeting Gessler, puts an arrow through the tyrant's heart. This is the signal for a new rising which frees Switzerland. The opera ends amid rejoicings of the patriots, who acclaim their hard-won freedom.

"HIS MASTER'S VOICE" RECORDS

Overture: Opening Andante 0850 Albert Hall Orchestra (conducted by Landon Ronald)

Overture: Storm

2-0560 Albert Hall Orchestra (conducted by Landon Ronald)
B 113 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

Overture: Andante Pastorale 0753 Albert Hall Orchestra (conducted by Landon Ronald)

Overture: Allegro

0754 Albert Hall Orchestra
(conducted by Landon Ronald)

The brilliant overture to Rossini's grandiose opera is a popular piece in the concert room, although the opera itself is but rarely heard. It is perhaps the finest purely instrumental work that ever came from its composer's pen.

These four records comprise the overture. The first section is an Andante

These four records comprise the overture. The first section is an Andante Religioso, which may be taken to typify the piety and earnestness of the Swiss mountaineers in revolt against the Austrian tyranny. From this point the composer has drawn a picture of nature in the Swiss mountains.

The succeeding Allegro is said to represent a storm, which Rossini has

painted in brilliant and glowing orchestral colours.

To this in turn follows an Andante of pastoral character, in which we hear the famous Ranz des Vaches melody, played as a cor anglais solo. The music suggests a peaceful scene in Alpine meadows.

The spirited final section, introduced by a trumpet call, is based upon a stirring martial theme with a wonderful rhythmic structure; this brings the

overture to a grandiose conclusion.

ACT II

Ah! Matilda, io t'amo e amore (Oh Matilda, I love thee)

2-054068 Journet and Martinelli

William Tell explains to the young Arnold some of the plans for overthrowing the tyrant Gessler, and tries to enlist him in the enterprise. The young man is desperately in love with Gessler's daughter, Matilda. He hesitates between patriotism and love, but finally, overcome by Tell's eloquence, departs to bid farewell to Matilda.

ACT III

Resta immobile e ver la terra (Stand motionless and gaze on the ground)

The moment of trial has come to Tell. At Gessler's orders he has to shoot at an apple placed on the head of his little son. Tell begs the boy to stand quite still, and to avoid seeing the arrow being aimed he orders the child to keep his eyes on the ground.

ACT IV

O muto asil (Oh, mute abode)

52682 and 052103 Tamagno

Arnold has not heard of the capture of Tell. He comes to his native village on the shore of the lake, and sings this very beautiful and patriotic air as he gazes upon the desolate cottage.

Corriam, corriamo (To arms, let us run)

52683 Tamagno

As Arnold sings in front of the ruins caused by the Austrians, a company of Swiss patriots appears. Arnold puts himself at their head, and cries to them to arm and follow him. Glory and honour bid them haste.

HAMLET

(AMLETO)

Opera in Five Acts by Thomas. Text by Barbier and Carré, after Shakespeare

First production at the Académie, Paris, on March 9, 1868. First produced in London on June 16, 1869.

The Principal Characters are:

Hamlet Baritone
OPHELIA Soprano

THE greatest liberties were taken with Shakespeare by the authors of the text, so much so that, to a student of the bard of Avon, the story, as told, is ridiculous, The first great prima donna to sing the rôle of Ophelia was Christine

Nilssen.
In Act I, Hamlet, Prince of Denmark, is shown expressing grief and indignation that his mother should have married Claudius so soon after the sudden and mysterious death of her husband, the late King. Ophelia, daughter of the crafty old minister, Polonius, tries to comfort him. Hamlet loves the girl dearly, and Ophelia returns his love. At midnight the ghost of the King appears to Hamlet, and tells him that he was murdered by Claudius, the Queen

conniving in the foul deed. Hamlet swears to avenge his father.

In Act II the Prince arranges a play to be given at the Court, in which the characters reconstruct the murder scene as it has been described to Hamlet by the ghost. Claudius, who is present, shows by his countenance that he is guilty. Hamlet passionately upbraids him. The actual proof of the murder comes later, when Hamlet overhears Polonius, Ophelia's father, discussing the crime with Claudius, and by his words showing that he, too, was an accomplice. Hamlet thereupon turns upon Ophelia with scorn and rage, and rejects her love, bidding her get to a nunnery. She, the most gentle and innocent of

"HIS MASTER'S VOICE" RECORDS - HAMLET

women, is so cast down that her reason forsakes her. It is then that Hamlet

speaks the famous soliloquy, "To be or not to be."

In Act IV we see Ophelia wandering aimlessly about the palace grounds now singing joyfully and decking her hair with flowers, now weeping bitterly, with her head buried among the riverside reeds. At last, with a wreath of wild flowers round her brow, she throws herself into the water, and the stream

gently carries her away.

In Act V we are shown the funeral procession of Ophelia. Hamlet is now overcome with remorse for his cruel treatment of the dead girl. But the ghost appears again to him, and upbraids the Prince for forgetting the vengeance he has vowed to take. Spurred on by the words of his father's spirit, he seeks out Claudius and slays him. The curtain falls as the people acclaim Hamlet King of Denmark.

"HIS MASTER'S VOICE" RECORDS

ACT I

Spettro santo (Ombre, chère ombre vengeresse) (Holy spirit, dreadful form avenging)

2-52621 Titta Ruffo

The ghost of Hamlet's father appears and tells him that he was murdered by his brother, who poured poison into his ears as he slept in his orchard. He bids his son avenge him. As the ghost vanishes with the dawn, Hamlet exclaims: "Holy spirit . . . I will perform the task. Farewell to sunshine, glory, love. . . . I will remember thee."

ACT II

La sua man non ancor oggi la mia toccò (Sa main depuis hier n'a pas touché ma main) (Two days have passed since last his hand sought mine)

2-053063 Tetrazzini

Ophelia is trying to read, but her thoughts wander to her lover, the touch of whose hand she had not felt since yesterday. She asks what is the cause of the sudden change in his manner. She recalls his strange words of farewell, and ends: "His heart is dead to me, alas!"

O vin, discaccia la tristezza (Brindisi)
(O vin, dissipe la tristesse)
(Oh wine, dispel the heavy sorrow)

052188 Titta Ruffo. 052302 Battistini. 032076 (in French) de Gogorza

Hamlet has arranged for the play to be performed. He gathers the players round him, and gives them their instructions. He sings this drinking song, bidding them be merry.

ACT IV

À vos jeux, mes amis (In your sports, dearest friends)
033028 Melba Recitative

Pâle et blonde (Pale beneath the water)

033027 Melba

Aria

Village festivities are taking place, when Ophelia comes upon the scene

and, wandering in her mind, asks whether she may take part. She tells how she had escaped from the palace at daybreak. The villagers whisper together. Ophelia asks: " Do you not know me ! I am Ophelia, Hamlet's wife.'

HÉRODIADE

Opera in Five Acts by Massenet. Text by Milliet and Grémont, after Flaubert

First production, December 19, 1881, at the Théâtre de la Monnaie, Brussels. First performance in London, 1904, under the title of "Salome."

The Principal Characters are:

JOHN, the Prophet	Tenor
HEROD, King of Galilee	Baritone
SALOME	Soprano
HERODIAS	

WHEN this opera was presented to the censor before its production in London. the title was ordered to be changed to "Salome" and the scene of action to Ethiopia. The names of the principal characters were further changed.

story, of course, is the Biblical one of John the Baptist at Herod's Court.

Herod lives a life of luxury amid dancing girls and musicians. Queen Herodias, his wife, is bitterly jealous of the King's special favourite, the dancing-

girl Salome. Herod is deeply infatuated with this damsel.

From the desert to this Court of pomp and voluptuousness comes the austere prophet, John. Salome, who as a tiny child had been lost in the desert and had been taken care of by John, now, on meeting him again, falls in love with him. But John is there to give a message. In no mincing words he condemns the wickedness of the King and the licentiousness of his Court. The Queen would have had the holy man punished for this outspokenness, but Herod fears to lay hands on him. In Salome's sudden love for John, the Queen sees an opportunity of revenging herself on her rival in her husband's affections. The King learns from her of Salome's love for John. He has them both thrown into prison. It is now that the Queen learns the awful truth, namely, that Salome, the King's favourite, is her own daughter, whom she lost in the desert when an infant.

Salome is ordered to be taken from prison to the palace. By her dancing she is to help to make a Roman holiday while John is to be beheaded. Before the Queen, Salome sinks on her knees and begs her to save the life of John. The Queen does not answer. At that moment the executioner appears with a bloody sword. The prophet is dead! With a shriek Salome seeks to kill the Queen. But at the cry, "I am your mother," the poor dancing-girl falls back in horror, and plunges the dagger into her own breast.

"HIS MASTER'S VOICE" RECORDS

Il est doux, il est bon (He is kind, he is good)

033053 Emma Calvé

Salome, hearing that John the Prophet has come to Herod's Court, is seeking In her childhood the good man saved her life in the desert. She sings of how kind and good a man the prophet is.

"HIS MASTER'S VOICE" RECORDS-HÉRODIADE

Visione fuggitiva (Vision fugitive) (Fleeting Vision)

o52368 Battistini. o32120 de Gogorza. 2-032019 (in English) Samuell In this, the most beautiful number in the opera, Herod sings of a vision of Salome which haunts him day and night. He says he would sacrifice his soul to win her.

Quand nos jours s'éteindront comme une chaste flamme (When our days shall die out like the flames of a sacred fire)

52684 Tamagno

The prophet and Salome have been cast into prison. John confesses that he loves her. He tells her that, when this life shall have ended, their love in the hereafter will be more radiant and more beautiful than any earthly love. Together they will solve the riddle of Eternity.

H.M.S. PINAFORE

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Comic Opera in Two Acts by Sullivan. Text by Gilbert.

First produced at the Opéra Comique, London, May 25th, 1878. Revived at the Savoy Theatre, November 12th, 1887.

The Principal Characters are :

THE RIGHT HONOURABLE SIR JOSEPH PORTER, K.C.B., First Lord of the Admiralty

CAPTAIN CORCORAN, of "H.M.S. Pinafore"

RALPH RACKSTRAW, able seaman

DICK DEADEYE, able seaman

JOSEPHINE, the Captain's daughter

LITTLE BUTTERCUP, a Portsmouth bumboat woman

"Stick close to your desks and never go to sea, And you all may be rulers of the King's navy,"

sang W. S. Gilbert. Many an Englishman, proud of the fact that England rules the waves, has wondered why the First Lord of the Admiralty is never a sailor. Certainly, in spite of Gilbert's sarcasm, the custom works well, for when has there been a more efficient navy than at the present moment? It is controlled by a First Lord who resigned his directorship of the Gramophone Company, Ltd., to take on his shoulders the great responsibility of that office.

In "H.M.S. Pinafore" Gilbert turned the searchlight of his inexhaustible fund of wit and satire on to the Navy. First we have Sir Joseph Porter, the First Lord, with his sisters and his cousins and his aunts inspecting the manof-war. Then the Captain of one of His Majesty's ships so far forgets himself that he says in front of his crew: "Damme, it's too bad!" when he learns that his daughter Josephine prefers to marry a common sailor rather than Sir Joseph Porter, K.C.B. The horrified sailors cry out:

" Oh, the monster ! Don't go near him. He is swearing, He said damme."

Gilbert's dig at the Britons' pride of race is priceless. A common sailor, "the butt of epauletted scorn," has dared to raise his "wormy eyes above the dust" and love the Captain's daughter, because-he is an Englishman. The members of the crew seize the point and admit the justice of the humble foremast lad's claim. In spite of all temptations to belong to other nations it is to his credit, they cry, that he remains an Englishman.

With a true Gilbertian touch the curtain falls on the former Captain reverting to a common seaman and the humble lover of Josephine being appointed

Captain of H.M.S. Pinafore.

" And a right good Captain too!"

"HIS MASTER'S VOICE" RECORDS

Sorry her lot. Mdme. Jones-Hudson. B.435 Opening Chorus-Hail! Men-o'-Warsmen. Amy Augarde and Chorus. B.436

The Captain's Song. Thorpe Bates and Chorus.

Fair moon, to thee I sing. Thorpe Bates. Over the bright blue sea. Chorus. B.437 Now give three cheers. Alan Turner and Chorus.

A British tar is a soaring soul. Chorus. Refrain, audacious tar. Mdme. Jones-Hudson and Ernest Pike. B.438

- Things are seldom what they seem. Amy Augarde and Thorpe Bates, B.439 Never mind the why and the wherefore. Mdme. Jones-Hudson. Thorpe Bates, and Alan Turner.
- Kind Captain. Peter Dawson and Thorpe Bates. B.440 In uttering a reprobation. Alan Turner and Chorus.

Farewell my own. Amy Augarde and Chorus. Oh, joy!oh, rapture! Amy Augarde and Chorus. B.441

B.486 Things are seldom what they seem. Doris Cowan and George Baker.

C.513 A maiden fair to see. Ernest Pike and Chorus. The hours creep on apace. Mdme. Jones-Hudson.

C.514 Messmates, ahoy! Chorus.

- This very night. Chorus.

 Gems from "H.M.S. Pinafore," Part I. The Light Opera Company.

 Gems from "H.M.S. Pinafore," Part II. The Light Opera Company. C.517
- "H.M.S. Pinafore"—Selection I. Coldstream Guards.
 "H.M.S. Pinafore"—Selection II. Coldstream Guards. C.714

LES HUGUENOTS

GLI UGONOTTI (THE HUGUENOTS)

Opera in Five Acts by Meyerbeer. Text by Scribe and Deschamps

First production at the Académie, Paris, February 29, 1836. First produced in London (in German), 1842, (in Italian, 1848).

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The Principal Characters are:

COUNT ST. BRIS	Baritone
Count de Nevers	Baritone
RAOUL	Tenor
VALENTINE, St. Bris' daughter	

"The Huguenots" was not very favourably received, but has survived to be considered Meyerbeer's masterpiece. We find ourselves in France in the midst of the terrible and vindictive struggle between the Catholics and the Huguenots in 1572. The Queen of Navarre, moving heaven and earth to reconcile the two parties, arranges a marriage between Valentine, the daughter of the Catholic Count de Bris, and Raoul, a distinguished young Huguenot. Valentine is already betrothed to the Catholic Count de Nevers, but has met Raoul under circumstances which did not disclose her identity, and loves him. Valentine, knowing the generous heart of Nevers, seeks him at night in his castle in order to beg him to release her from her promise. Raoul happens to see Valentine enter Nevers' house secretly in the dark, and puts upon the incident the very worst construction.

Raoul, having now dismissed all thoughts of love for the fair unknown, agrees to marry a lady whom the Queen suggests for the good of the cause. When he is introduced to Valentine, however, he at once recognizes the lady he has supposed to be Nevers' mistress. He indignantly refuses to carry out

the Queen's wish.

Valentine, heartbroken, and knowing nothing of the reason for Raoul putting such an insult upon her, agrees to marry Nevers after all. On the eve of her wedding she retires to a church to meditate and pray. While there she overhears a plot by her father to murder Raoul. She manages to warn Raoul by a messenger. The assassination is prevented by the Queen, who happens to be passing the spot. It is then that Raoul learns, all too late, the true reason why Valentine went on that secret visit to Nevers at night. Raoul cannot forget Valentine, and longs to explain his conduct. He gains admission to Nevers' house, and sees Valentine. While they are talking a band of Catholic conspirators enters the house. Valentine and Raoul hide behind the tapestry. The terrible details of the coming St. Bartholomew massacre are unfolded by the Catholics, who with uplifted dagger-hilts take an oath to kill every Huguenot in Paris. The signal for the slaughter to begin will be the sound of the tocsin. The Catholics depart to their allotted posts. The horror-stricken lovers come out of their hiding-place. Raoul tears himself from Valentine's arms and goes quickly away to warn his friends.

The awful massacre takes place, and Paris flows with blood. Count Nevers is killed in the fighting. Raoul with some fellow-Huguenots is making a last stand when Valentine joins him. The lovers embrace as the Catholics under St. Bris swarm down upon the little band. Count St. Bris orders his followers to kill them all. Raoul and Valentine die in each other's arms. Then, too late, the unhappy father finds he has given the order for the death of his own

daughter.

"HIS MASTER'S VOICE" RECORDS

ACT I

Bianca al par di neve alpina (Più bianca del più candido velo) (Plus blanche que la blanche hermine) (Fairer than the lily)

2-052008 Caruso. 052332 Paoli. 5-052000 Palet

Raoul, called upon by fellow-guests to entertain the company with the story of some gallant adventure, sings in this delightful Romanza the praises

"HIS MASTER'S VOICE" RECORDS - LES HUGUENOTS

of an unknown beauty whom he once had the privilege of rescuing from drunken ruffians, and whose love he hopes one day to win.

Pif, paf, pouf (Marcel's Air)

2-032051 Journet

Marcel, Raoul's servant, although angry at finding his master in the company of Romanists, yet deigns to give the guests a song, and sings this old Huguenot air with all the conviction of a confirmed misogynist.

Nobil signori, salute! (Une dame noble et sage) (From a lady, fair and lovely)

2-053155 Homer

A page, appearing with a letter, sings the famous Page Song, telling the assembled company that he has a message for one of them from the hand of a noble lady, a lady whose favour might be sought after by kings. The letter is for Raoul, and summons him blindfolded into the presence of the unknown writer. He obeys the injunctions of the letter, and appears before Queen Margaret of Valois, who, for political reasons, has arranged a marriage for him with Valentine, in whom he recognizes immediately the fair lady he rescued, and whom later he saw meeting Nevers. He refuses to consider the Queen's wish.

PRINCE IGOR

(KNYAZ IGOR)

Opera in a Prologue and Three Acts by Borodin. Text by Borodin and Stassoff.

First produced at the Imperial Opera House, St. Petersburg, October 23rd, 1890.

The Principal Characters are:

PRINCE IGOR SVIATOSLAVITCH.

PRINCESS JAROSLAVNA, his wife...

VLADIMIR IGOREVITCH, his son.

PRINCE GALITZKY, his brother.

KONTCHAK, the Oriental Chief.

KONTCHAKOVNA, his daughter.

THE composer of "Prince Igor" was one of the famous "five" who constituted the national school of Russian music during the latter half of the nineteenth century, and, by their music and teachings, wrote one of the most brilliant pages in the musical history of Europe. A remarkable fact is that Borodin was, in a sense, an amateur musician, since he was trained as a scientist, and held, until his death, a professorship of chemistry at the Petrograd Academy of Medicine. Perhaps better known by his symphonic works, he commenced the composition of this opera twenty years before his death, and died in 1887, leaving it still in a state of incompletion. It was then finished by his friends

'HIS MASTER'S VOICE" RECORDS-PRINCE IGOR

Rimsky-Korsakoff and Glazounoff, the text having been written by another friend, Vladimir Stassoff, who based his story on the "Epic of the Army of Igor," an old Russian chronicle attributed to the pen of a twelfth-century monk.

Assembled in the public square of Poutivle we see the people acclaiming Prince Igor and his son, who are on the point of setting out on an expedition against a hostile tribe. Not heeding the entreaties of his wife, who has been alarmed by prophecies of disasters which shall follow in the train of a recent eclipse, Prince Igor departs, leaving his wife to the care of his brother, Prince Galitzky, who is willing to take the Prince's place for even a short time, pending developments which shall put him entirely at the head of the people.

While gallant Prince Igor and his son, Vladimir, are marching against the

While gallant Prince Igor and his son, Vladimir, are marching against the foe, Prince Galitzky is revelling in orgies and violent acts which bring terror to the hearts of the townspeople. Jaroslavna reproaches her brother-in-law, and hot words ensue. But this trouble seems small by comparison with the greater calamity which is to break upon her. Messengers arrive with the news that her husband and son have been wounded and are held prisoners by the

enemy.

In the Second Act we see Prince Igor and Vladimir imprisoned in the camp of the Oriental tribe, where they are, however, treated more as guests than as prisoners. The young prince Vladimir has bestowed his affections on Kontchakovna, the daughter of the Oriental Chief, but the fact that their tribes are hostile stands in the way of their union.

Prince Igor escapes from imprisonment, the Oriental Chief forbidding his army to take up the pursuit. Jaroslavna's anxiety is relieved, and there is great rejoicing in the town of Poutivle over the return of the rightful ruler and a

peaceful reign once more.

"HIS MASTER'S VOICE" RECORDS

Overture: Parts I and II

C 350 Borodín Symphonic Orchestra

The story of "Prince Igor" deals with the struggles of mediæval Russian princes against Eastern tribes, and the music contrasts Russian and Oriental themes. The opening phrases and the quicker movement that follows suggest the heroic and chivalric Russian prince, while a love-theme heard presently is unmistakably of Eastern character. Then the music passes into a martial mood, with a striking melody in the bass, and a little later a charming folktune appears. From these ideas the fine overture is constructed.

Vladimir's Song (Song of Galitzky)

022224 Chaliapin

This fine cavatina is sung by Prince Galitzky, Prince Igor's brother, during one of the orgies with which he passes the time during his brother's absence. In drunken jollity he sings the praises of wine and women, to which, he says, he will do full justice when the people proclaim him Prince of Poutivle.

Comic Opera in Two Acts by Sullivan. Text by Gilbert.

First produced at the Savoy Theatre, London, November 25th, 1882.

The Principal Characters are:

THE LORD CHANCELLOR.
THE EARL OF MOUNTARARAT.
THE EARL TOLLOLLER.
PRIVATE WILLIS OF THE GUARDS.
STREPHON, an Arcadian shepherd.
THE Queen of the Fairies.
IOLANTHE, a fairy.
STREPHON'S MOTHER.
PHYLLIS, an Arcadian shepherdess and Ward in Chancery.

Where in all the world will you find a more delightful situation than W. S. Gilbert gives us in "Iolanthe," the fairy who violated all the canons of fairy law by loving and marrying a mortal and so is banished by the Fairy Queen? Iolanthe's pretty companions never cease to mourn for the banished one, until the Queen, tired of their weeping, after twenty-five years as mortals count, calls

Iolanthe back and dispels the fairy magic which has imprisoned her.

Fairies (even though they have been indiscreet enough to marry mortals) never grow older. So back trips to earth a dainty, charming girl of some eighteen summers—Iolanthe. Alas, we mortals watch the clock go round. For twenty-five years Iolanthe has languished in her fairy prison. Her mortal husband now is in the fifties and has become Lord Chancellor—that tiny baby boy of hers is now a strapping shepherd of twenty-five, Strephon. And so Phyllis, Strephon's love, finding her swain in the youthful Iolanthe's arms, is not easily persuaded that she has only witnessed a mother blessing her son. The Lord Chancellor, one of Gilbert's finest creations, falls in love with Phyllis. To make a happy ending Iolanthe agrees to die—in other words, to become a mortal—and so is able to claim her husband, the Lord Chancellor.

But in "Iolanthe" the force of Gilbert's satire is aimed at the great political parties, Conservatives and Liberals and our hereditary House of Lords. The Sentry Song laughs at the party M.P.'s who vote to order. The Chorus of Peers explains the vast gap which yawns between their lordships and the lower middle classes. Rank is vital. "To be a countess is everything" they

sing to the pretty Phyllis, seeking to win her heart and hand.

But when Phyllis, the low-born, laughs at their blue blood and will have none of them, they, foreseeing a Labour Government in power, grow pathetic. Why should Phyllis scorn them because of their blue blood?

"Hearts just as pure and fair
May beat in Belgrave Square
As in the lowly air of Seven Dials."

"HIS MASTER'S VOICE" RECORDS

The Sullivan Operatic Party.

B.399 In friendship's name. None but the brave deserve the fair.

"HIS MASTER'S VOICE" RECORDS - IOLANTHE

B.400 Where Britain rules the waves.

C.512 Entrance and March of the Peers.

02413 The Sentry Song (by Harry Dearth).

Selection

C.134 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

IRIS

Opera in Three Acts by Mascagni. Text by Illica

First produced at the Costanzi Theatre, Rome, November 22, 1898. First performance in London, at Covent Garden, 1919.

The Principal Characters are:

CIECO, a blind man	Bass
IRIS, his daughter	.Soprano
Osaka, a nobleman	
Куото	
Trioro	- Duritone

The story is not a pleasant one. Iris, named after the Goddess of the Rainbow, is a beautiful young girl living with her blind father, Cieco, under the shadow of the holy mountain Fujiyama. Her simple life is passed in tending to her parent's wants, watering her roses, praying to Fujiyama, and playing with her dolls. Osaka, a dissolute nobleman, sees her and desires her. To obtain possession of her he enlists the services of Kyoto a man of unsavoury reputation. A plot is concocted. To Iris' cottage comes one day a wandering troupe of geishas with a puppet-show. A little play is enacted. The simple Iris is delighted, and in her father's absence, all unsuspecting lets herself be led away with the geisha girls, who drug her. Kyoto leaves money on the blind man's table to make the abduction legal. When Cieco comes tapping his way home, the villagers tell him Iris has gone with the geishas to the Yoshimara.

In Act II Iris wakes up to find herself surrounded by luxury and mere-

In Act II Iris wakes up to find herself surrounded by luxury and meretricious splendour in a house in the city wall. Osaka comes to woo her, but she only pleads to him to rescue her. This wearies the nobleman. He finds her dull. The beautiful Iris is then exhibited by Kyoto to the public at so much a head. It is while being thus shown to the gaping crowd that her father appears, and, believing the worst of her, curses her. Overwhelmed with shame, and now heartbroken with grief, she throws herself out of the window.

In the third Act scavengers find her apparently lifeless body in the moat beneath the city walls. The sun rises, and its rays fall full upon her. She recovers consciousness, and dreams that she is entering a new and beautiful life. She dies contented. Sweet-scented flowers spring out of the foul ground and sway towards her. Spreading out their blossoms, they screen her body. Her spirit is with Fujiyama.

"HIS MASTER'S VOICE" RECORDS

ACT I

In pure stille, gaie scintille (Life is gaily passing)

7-53019 Lucrezia Bori

Iris in her garden sings to the flowers she loves so well. Her life is so peaceful and happy.

Apri la tua finestra (Open thy window)

7-52100 Martinelli. 2-52813 Paoli

This delightful serenade is sung by Osaka, who is personating one of the marionettes in the play. He really is singing a love song at Iris who is watching, but she does not realize it.

ACT II

Un di al tempio (One day at the temple)

2-053120 Lucrezia Bori

When Iris is a prisoner in Kyoto's house, she recalls an incident of her childhood. Once when visiting the temple she had a vision of her death and of the birth of a new life.

LA JOLIE FILLE DE PERTH

(THE FAIR MAID OF PERTH)

Opera in Four Acts by Bizet. Text by St. Georges and Adenis

First produced at the Théâtre Lyrique, Paris, on December 28, 1867

The Principal Characters are:

CATHERINE GLOVER	.Soprano
Mab	.Soprano
HENRY SMITH	Tenor
THE DUKE OF ROTHESAYBaritone	or Tenor
RALPH, Glover's apprenticeBass of	r Baritone

The story is one of misunderstandings which go very near to ending in tragedy. The girl Mab, who is the cause of all the trouble, runs into the forge of Henry Smith, the armourer, seeking his protection from boisterous, youths. On the arrival, immediately afterwards, of Henry's betrothed, Catherine with her father, Mab hides herself. Catherine is followed into the forge by the Duke of Rothesay, who pays her flattering attentions under Smith's very eyes. As the jealous lover is in the act of interrupting the Duke's seducing speeches by a blow from his hammer, Mab comes from her hiding-place and, with a scream, rushes between the two. Catherine puts a wrong signification on Mab's presence in Smith's forge, and leaves him in anger.

In the second Act the Duke tries to persuade Mab to induce Catherine to come at midnight to his palace. Mab's jealousy is aroused by the request, and she goes, masked and cloaked, in Catherine's stead. The apprentice, Ralph, who is an ardent admirer of Catherine, has been serenading her, and seeing a cloaked woman leaving her house and entering the Duke's sedan, gives the alarm. Smith, seeing the retreating sedan and lanterns, takes up the chase. Reaching the Duke's palace, he finds neither Catherine nor the Duke, and on

"HIS MASTER'S VOICE" RECORDS-JOLIE FILLE DE PERTH

the appearance of the Duke's friends hides himself. In the morning Catherine and her father come to invite the Duke to her pending wedding celebrations, but Smith, bursting forth from his hiding-place, denounces her and refuses ever to be her husband. She is bewildered, amazed, utterly at a loss to understand the accusations poured upon her and borne out by the Duke, who is unaware of the deceit practised upon him by Mab.

In Act IV Ralph has discovered his mistake, and defends Catherine's honour against Smith, who defies and challenges him. The Duke and Mab are just in time to prevent the duel and clear matters up; but Catherine has lost her reason under the undeserved burden of guilt. Smith, singing an old familiar love song which had been their favourite in happier days, brings back once

more her reason, and her love for him.

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"HIS MASTER'S VOICE" RECORDS

ACT II

Quand la flamme de l'amour (When the flame of love)

2-032045 Gilibert

This is the love-song of the devoted Ralph, who worships Catherine from afar. He knows that his love is hopeless, and sings and laughs to deaden the pain. With a cry of helplessness at his inability to rise above his emotion, he cries "Love! I laugh at you!" and falls exhausted on to a seat under Smith's window, opposite Catherine's house.

LE JONGLEUR DE NOTRE DAME

(THE JUGGLER OF NOTRE DAME)

A miracle opera-play in Three Acts by Massenet. Text by Lena after "Etui de Nacre," by Anatole France

First produced at Monte Carlo, February 18th, 1902.

The Principal Characters are:

JEAN, a juggler		 		Tenor
BONIFACE, the monastry	cook	 	CONTRACTOR OF STREET	Baritone
THE PRIOR		 		Bass

In the "Juggler of Notre Dame" Massenet gives us most effective music with Gregorian chant and folk song. The story takes place in sixteenth century France and conveys a message that gifts or offerings to Heaven, however humble or grotesque are as acceptable, when coming from a devout though

lowly heart, as the Paternoster of a priest.

Jean, the starving juggler, is outside the monastry gate trying to win the price of a bite of food by exhibiting his tumbling tricks and, thirsty though he is, singing a merry drinking song. The Prior and his priests hear him as they enter their monastry. They rebuke the hungry boy for his song and bid him give up such a life and turn to Heaven and the monastry for salvation for his sins. At that moment the monastry cook appears leading

"HIS MASTER'S VOICE" RECORDS-JONGLEUR NOTRE DAME

a donkey bearing the most tempting provisions. Jean's stomach answers—

In Act II, Jean turns out to be no bad fellow and most attentive to his duties. He watches the monks and the attendants preparing for the celebration of the Feast of the Assumption. They all give so much and boast of it. What can poor Jean offer Our Lady on the great occasion? Nothing. He is disconsolate, and with tears he confides his troubles to the cook. But the happy Boniface bids him be of good cheer and sings him the song of the "Sage Brush," which old legend explains that Our Gracious Lady will accept an offering however humble, if tendered with heartfelt penitence. Jean sees his way.

In the third act, the monks with the *Prior* at their head appear in the chapel and behold *Jean*, who has discarded his novice's dress and is once more in his motley, dancing and performing his tricks with painstaking agility in front of the Altar of the Virgin. Horrified they rush to seize him and chastise him for such sacrilege. Before they can lay hands on him the face of the Virgin becomes illuminated and her arms move forward in benediction of

her humble penitent.

The juggler sinks to the ground. His earthly antics are over. He gave his best and won. The Prior is left wondering whether he will ever win so far.

"HIS MASTER'S VOICE" RECORDS

Fleurissait une rose (Legende de la Sauge) Legend of the Sage Brush)

032118 Marcel Journet

The jolly cook Boniface bids the despondant Jean to remember that the Virgin Mary accepts whatever offerings are given from the heart and sings him the legend of the "Sage Brush."

LAKMÉ

TO THE RESERVE OF

Opera in Three Acts by Delibes. Text by Goudmet and Gille

First production in Paris, April 14, 1883. First performance in London at the Gaiety Theatre, June 6, 1885.

The Principal Characters are:

Gerald, an English officer	enor
Frederic, an English officerBar	itone
NILAKANTHA, a Brahmin priest	Bass
LAKMÉ, his daughterSor	orano

Delibes had the light touch of the modern French school of opera. "Lakmé" is his best-known work. The story takes place in India and tells of the young British officer Gerald, who one day enters the sacred grounds of a Brahmin temple, the penalty for which is death. He sees the High Priest's daughter Lakmé, and falls in love with the Hindoo maiden. He finds her again singing in the bazaar. There is trouble. Forgetting his friends and duties, he takes

"HIS MASTER'S VOICE" RECORDS - LAKMÉ

her away to a jungle retreat. One day a British trumpet rings out, calling all soldiers to "Boot and saddle." Gerald hears it from afar, and duty calls him. Lakme is disconsolate. She realizes then what Kipling has told us since:

East is East, and West is West And never the twain shall meet.

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There in the jungle Lakmé gathers the flower of the deadly Stramonium tree. Kissing her lover first, she bids him good-bye and presses the fatal flower to her lips.

"HIS MASTER'S VOICE" RECORDS

ACT I

Candida Durga: Preghiera (Prayer to Durga)

2-053055 Tetrazzini

Lakmé prays to Durga and the other Brahmin gods. She begs for protection for her English lover, who has dared to tread the sacred ground of the Brahmin temple.

ACT II

Lakmé, ton doux regard se voile (Lakmé, a shadow dims your glances)

032021 Journet. 7-32019 Baklánov

The Brahmin priest is determined to find the unknown English officer who has dared to enter the precincts of the sacred temple and make love to his daughter Lakmé. He disguises himself as a wandering fakir and Lakmé as a dancing girl. He orders her to sing in the bazaar.

Où va la jeune Hindoue? (Dov'è l'Indiana bruna)

(Where is the young Hindu maiden?) (Bell Song)

2-053056 Tetrazzini. 2-053130 Galli-Curci. 2-033056 Mabel Garrison. 033144 Hempel

Lakmé then sings the ever-popular Bell Song. Delibes brings in the sound of bells, and interweaves their ringing with wood wind and voice. The words have little interest.

ACT III

Vieni al contento profondo (In forest depths)

7-52016 McCormack

Gerald and Lakmé are in their jungle retreat. Gerald has been wounded in carrying off his inamorata. She is nursing him and curing his wound with native herbs, of which she has great knowledge. Gerald watches her from his couch of leaves, and sings this very tender love song, assuring her the world is to him forgotten and he lives for her only.

THE LILY OF KILLARNEY

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Opera in Three Acts by Sir Julius Benedict. Text by Oxenford and Boucicault, after "Colleen Bawn"

First produced, London, 1836.

The Principal Characters are:	
EILY O'CONNOR, the Colleen Bawn	Soprano
Mrs. Cregan, a widow	
HARDRESS CREGAN, her son	Tenor
Myles na Coppaleen	Tenor
DANNY MANN, Cregan's boatman	Baritone

HARDRESS CREGAN is in love with, and has secretly married, an Irish peasant girl, Eily, the lily of Killarney. His mother wishes him to marry an heiress, Anne Chute. She persuades her son that for the sake of the family fortunes this marriage is necessary. Hardress attempts to induce Eily to give up her marriage lines. The colleen refuses to do so. Hardress tries to forget Eily, and pays his court to the heiress Anne. Danny, a retainer of the Cregan family, also tries to get the marriage lines from Eily; and, enticing her to a cave on the lake on the plea that Hardress is waiting there for her, threatens her. Still she refuses. Losing his temper Danny throws her into the water. Myles, another peasant, is passing, and, mistaking Danny for an otter, shoots him; then seeing Eily in the lake, he rescues her. In the meanwhile Hardress presses his suit with Anne, but is arrested for the supposed murder of the colleen. However, Danny on his deathbed confesses to throwing Eily into the water, and Myles to shooting Danny. Hardress embraces Eily.

"HIS MASTER'S VOICE" RECORDS

The moon hath raised her lamp above

2-4205 McCormack and Werrenrath, 04014 John Harrison and Robert Radford
This duet is the most famous number of "The Lily of Killarney," and is sung
by Danny and Hardress as they set out to cross the lake to the Colleen Bawn.

LINDA DI CHAMOUNIX

(LINDA OF CHAMOUNIX)

Opera in Three Acts by Donizetti. Text by Rossi

First production in Vienna, May 19, 1842. First produced in London June 1843.

The Principal Characters are:	
MARCHESE DI BOISFLEURYBai	ritone
CARLO, VISCONTE DI SIRVAL, his son	Cenor
Antonio, a tenant farmer	. Bass
MADDALENA, his wifeMezzo-son	orano
LINDA, their daughterSo	prano

LINDA lives with her aged parents in the valley of Chamounix. A young artist, calling himself Charles, comes to paint the mountains, and falls in love with

"HIS MASTER'S VOICE" RECORDS -- LINDA DI CHAMOUNIX

Linda. An old nobleman owns the farm where Linda's parents live, and occasionally visits his property. He casts his eye on the pretty daughter, and seeks to abduct her. The parents are warned by the Prefect of the old nobleman's intentions, and to safeguard Linda send her to Paris. There Charles finds her, and instals her in a handsome apartment, at the same time revealing himself as a Marquis. He states his intention of marrying her, and departs to make the necessary arrangements. During his unexpectedly extended absence Linda's old father travels to Paris and, finding her living in such luxury, thinks the worst, and pours scornful reproaches on his innocent daughter's head. She, bewildered by such unjust accusations and at her lover's absence, loses her reason. She wanders back to Chamounix, whither Charles follows her, having arranged his affairs. When he sings his famous love song to her, the young girl quickly recovers her senses. Amid rejoicing they are happily married.

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"HIS MASTER'S VOICE" RECORDS

Ambo nati in questa valle (In this vale we both were born) 052360 Battistini

This song of tender love for the old home of the fathers rises to the lips of the old farmer Antonio on his reunion, after the opening chorus, with his wife and daughter, who have been fondly awaiting him.

O, luce di quest'anima (O guiding star of love)

2-053115 Tetrazzini. 053216 Sembrich
This is the light and joyous air in which Linda tells of her love for Charles, and of the happiness which the future holds for them. Offering such excellent opportunities for vocal display, it has always been a favourite with coloratura sopranos.

Un buon servo del visconte (A dutiful servant of the Viscount)

054393 Battistini and Moscisca

This beautiful duet, sung by Linda and her father, precedes the recognition on his part of his innocent daughter living in the luxurious apartments of the Viscount. The mournful plaint of the old Antonio is interrupted at intervals by the terrified ejaculations of the still unrecognized Linda.

LODOLETTA

Opera in Three Acts by Mascagni. Text by Forzano. The Principal Characters are:

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LODOLETTA					٠.										١.		•						٠.			
FLAMMEN								٠.										v.						180		
ANTONIO	16																									11
GIANNOTTO		P	n	90		Ġ	3				V				Ä	3	ġ,			3.	1	39		8	3 Ć	

"LODOLETTA," "born of a flower and a fairy," in other words, nobody's daughter, had been found in a flower basket by Antonio, an old violin player, who keeps her as his daughter.

They live in a small village in Holland, where Lodoletta is everybody's idol. It is her birthday. All give her presents and Antonio would do the same, but he has no money. A merry party arrives at the village and, among others, Flammen, a Parisian painter and political refugee. In the hut where Antonio lives with Lodoletta is a small painting of the Madonna. Flammen wishes to buy the picture, but old Antonio cannot sell it to him. What would

"HIS MASTER'S VOICE" RECORDS-LODOLETTA

Lodoletta say after being used to bring flowers to the Madonna every night flammen decides to copy the picture, while the girl sleeps, and pays Antonio a gold coin. Antonio will thus be able to offer Lodoletta his present, a pair of small red clogs that the girl has wished for, for a long time.

Amidst songs and music Lodoletta's fête takes place, and old Antonio at the height of the general rejoicing climbs a peach-tree to gather the finest flowers for Lodoletta, but a branch breaks, and Antonio falls and dies. The superstitious village folk believe that Antonio had sold the Madonna, and that

this had brought bad luck to him.

Lodoletta is broken with grief, and her only comfort is Flammen's love. The declarations of love of Giannotto, a young peasant of the village, are of no avail to induce Lodoletta to leave the Parisian painter, and little by little the bad tongues of the village begin to cast atrocious doubts on Lodoletta's character. She is left alone, not even the children are now allowed to visit her, and the idol of yesterday is now called "that woman." But Lodoletta is innocent, and she is amazed to hear from Giannotto that if she wishes to regain the love of the village she must separate from Flammen. A love scene takes place between Lodoletta and Flammen, who are now seriously in love. Lodoletta implores Flammen to leave her, and the artist, who, in the meantime, has been pardoned for his political offences, runs away in despair and returns to Paris.

It is New Year's eve, Paris is even more gay than usual, and Flammen has invited to his villa a party of friends. But women, dances, wines only weary the painter now. His mind, his heart are far away—in the little village in Holland. He cannot pardon himself for having left Lodoletta, he cannot think of anything but her. Lodoletta, on her part, has not been able to endure life any longer away from him, and she has walked all the way from her village, and in rags, exhausted, unrecognisable, arrives in the garden of Flammen's villa and, happy to be at last once more near him, drops on her knees and kisses the earth. She rises, walks towards the villa and is about to enter when the dancing starts inside. Through a window Lodoletta sees the merry party.

She cannot believe, for a moment, that it can be Flammen's villa, thinking, as she did, that he had been waiting for her in tears. But no doubt is now possible. Flammen himself is there. Lodoletta wants to run away, but strength fails her. Fatigue, sufferings, hunger have won, and the poor frail creature

drops on the snow.

The vision of death comes to her, and her thoughts fly to the distant village, to the dear children she has always loved so much, to the grave of father Antonio, near whom she wants hers to be. Her thoughts fly to Flammen, and she wishes he could kiss her once more. In the meantime the merry party of Flammen's friends have decided to go and amuse themselves at Montmartre, but Flammen has no wish to go with them; he wants to be left alone. He walks with them to the gate, and is about to re-enter the villa, when he discovers, near a bush, his poor Lodoletta. Unfortunately it is too late, the little body is lifeless, and Flammen, clasping her to his heart, implores to be allowed to die with her.

"HIS MASTER'S VOICE" RECORDS "Ah ritrovarla nella sua capauna" (Oh, to see her again in her cottage)

Flammen, going into his garden, sings of Lodoletta in her cottage in far away Holland. Oh, why, Lodoletta, did I leave you? he cries. Where are you? Where are you? he sobs.

Opera in Three Acts. Music and Text by Wagner

First production at Weimar, August 28, 1850. First London production, in German, 1875. At Covent Garden, in Italian, in the same year. First produced in English at Her Majesty's Theatre in 1880.

The Principal Characters are:

HENRY THE FOWLER, King of Germany	Bass
LOHENGRIN	. Tenor
ELSA OF BRABANT	
FREDERICK OF TELRAMUND	
ORTRUD, his wife	

"LOHENGRIN" was the first of the great master's works to win immediate popularity. Wagner introduced in "Lohengrin" the further development of the beautiful idea of the motive, associating certain characters with certain instruments of the orchestra. The Swan motive, the exquisitely conceived Holy Grail harmonies, the Bridal Chorus, all make "Lohengrin" one of the

most melodious of the master's works.

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The people of Brabant are mystified at the disappearance of their young Duke, Godfrey. Elsa, his sister, is accused by Telramund of being the cause of the youth's death, and he claims the dukedom. Henry, the King of Germany, is asked to arbitrate. On the shore of the River Scheldt the King calls for Elsa and commands her to tell him the truth. Elsa, bewildered in the presence of the King, and at the unjust charge made against her, sings the world-famous "Elsa's Dream." There is an ancient custom of appealing to God by means of a combat between a champion on behalf of the accused and the man who is accusing her. The King summons his heralds and bids them call for a champion to defend Elsa. The heralds sound their summons. "Who will battle here for Elsa? Let him appear!" There is Then, as the heralds' trumpets ring out for the third time, a boat, drawn by a swan, is seen approaching the shore. Therein stands a strange knight in silver armour. The stranger announces himself as a knight whose aim is to lend aid to the unjustly accused and to help the oppressed, thanks the gentle swan who has brought him, and then offers his services to Elsa. She throws herself at his feet, and would thank him by name. It is then that he tells her that he can only stay by her so long as she agrees never to ask his name or whence he comes, and wins her promise.

The King bids the two knights prepare for the combat and, in the "King's

Prayer," seeks the aid of Heaven.

The stranger's sword strikes Telramund to earth.

Telramund and his wife Ortrud are disgraced, but plot vengeance. Elsa and her still unknown champion knight are to be married, and the King and the people of Brabant assemble for the ceremony. Ortrud has found means to taunt Elsa that she does not know who the bridegroom really is. Elsa, troubled by this, and despite her promise, endeavours to persuade the unknown knight to disclose his name and that of his native land. "How is she to know," she asks him, "that the swan will not come and take him away from her side?" The Knight warns her, and beseeches her to remember his words when he appeared as her champion. In a frenzy Elsa cries out the fatal question, "Who art thou?"

In the final scene, once again on the banks of the Scheldt, the knight sadly answers Elsa's question. He is named Lohengrin, the son of Parsifal, the keeper of the Holy Grail. As he speaks these words, the swan appears with the boat. It is at this moment that Ortrud, running to the swan, calls out that the bird is none other than the young Duke Godfrey who, by her magic, has been transformed into a swan. The swan thereupon sinks in the river, and Godfrey rises from the water, released from the magic charm. Lohengrin bids farewell to Elsa and kneels in prayer.

A dove gently flutters down from Heaven and carries Lohengrin away down

the waters of the broad river.

"HIS MASTER'S VOICE" RECORDS

Prelude

C 430 La Scala Orchestra

2-0771 PART I Royal Albert Hall Orchestra. Conducted by Landon Ronald 2-0782 PART II Royal Albert Hall Orchestra

Wagner himself, in his writings, has given us the clue to the poetic meaning of this wonderful prelude. The music suggests a vision of the Holy Grail, the sacred Cup descending from Heaven, glowing in splendour before mortal eyes, then fading away again, slowly ascending to the celestial heights.

The prelude beautifully carries out this idea, for it is in the form of a great crescendo, with a central climax, then a long diminuendo. The ethereal pianissimo phrases, high up on the violins, with which it begins may be taken to represent the azure blue of the vault of heaven. Gradually the Grail theme emerges from the middle voices of the orchestra, and the brass joins in with majestic effect, suggesting the sacred Grail shedding its mystic light on earth. Then, little by little, the orchestral colours become softer until at last we come to the stillness and calm of the opening. The Holy Vision has vanished once more into Heaven.

ACT I

Sola ne' miei primi anni (Elsa's Dream)

2-053019 Melba

Elsa sings of a dream she had in childhood when a knight in shining armour came to be her guardian, her defender and her champion.

Mon cygne aimé (My beloved swan)

2-032013 Paul Franz

Lohengrin, drawn by a swan, lands on the banks to champion Elsa. Turning to the swan he thanks him for bringing him, and bids him return to that mysterious land whence they have come.

Prelude to Act III

B 311 La Scala Orchestra

This prelude precedes the scene of the bridal chamber, and is intended, as Wagner himself explained, to be an illustration of the festivities accompanying the wedding of Elsa and Lohengrin (with which Act II closes).

"HIS MASTER'S VOICE" RECORDS-LOHENGRIN

The music commences with a joyful theme heard on the full orchestra, and soon there appears the superb melody that has made the Prelude so famous. First it is played by horns and bassoons, to a pulsating accompaniment of chords on violins and wind instruments, and is then repeated by the full brass.

ACT III

Bridal Chorus

04527 Grand Opera Company

This familiar chorus—which has been arranged as an instrumental piece, and is so frequently used at marriage ceremonies—is sung at the commencement of Act III of the opera. The scene is the bridal chamber. Elsa's procession, headed by her ladies, enters from one side, whilst nobles from the other side usher in Lohengrin. To the beautiful march theme ladies and nobles sing greeting to the newly-wedded pair. The march theme gives place to a softer, gentler melody as the chorus sings of the happy pair's love, and finally there is an exquisite new strain from trebles and altos, before the march theme is repeated and the procession retires.

Ma confiance en toi s'est bien montrée (Lohengrin's warning to Elsa)

7-32007 Paul Franz

Elsa is begging her lover to tell him who he is. Lohengrin remonstrates with her and conjures her to remember that if he reveals his name he must leave her. Sternly he reminds her of her promise. She persists.

Lohengrin's Narrative

02241 Evan Williams

Lohengrin tells Elsa whence he has come, from the castle of the Holy Grail in Monsalvat, where his father Parsifal guards the sacred chalice, the Grail Cup. Now he has spoken, he must leave her, and return whence he came.

I LOMBARDI

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(THE LOMBARDS)

Opera in Four Acts by Verdi. Text by Solera

First produced at La Scala, Milan, February 11, 1843. First performance in London at Her Majesty's Theatre, March 3, 1846.

In "I Lombardi" we come to a plot almost rivalling "The Force of Destiny' in bloodshed and unbridled passion. There are two brothers, Pagano and Arvino. Both love Viclinda. She prefers Arvino and marries him. There-

"HIS MASTER'S VOICE" RECORDS - I LOMBARDI

upon Pagano falls upon his brother and all but kills him. For this foul deed Pagano has to fly from Italy, and becomes a bandit. Pagano in due course repents, is forgiven by Arvino, and returns to his home. The sight, however, of his brother's happy married life with Viclinda raises all the old fury of jealousy. Coming to Arvino's house one night with murder in his heart, he again attempts to kill his brother, but in mistake strikes his own father dead. Once more he has to fly the country, and goes to Palestine. Here he becomes "Peter the Hermit."

Arvino and Viclinda have a daughter Giselda, who grows into a beautiful girl. She is captured by Orentes, a Saracen chief, who keeps her a prisoner in his harem. She learns to love Orentes. In due course Arvino comes to Palestine with the Crusaders, and captures the stronghold of Orentes. The

Saracen has to fly, but is pursued and killed by Giselda's father.

Giselda is inconsolable, but she is comforted by a vision of her dead lover in Heaven. There not having been quite enough bloodshed, Pagano, or Peter the Hermit, is killed off as a finish to his already adventurous life.

"HIS MASTER'S VOICE" RECORDS

ACT III

Qual voluttà (Oh, what delight!)

2-054029 Caruso, Frances Alda, and Journet

In a cave by the side of the Jordan, Orentes lies mortally wounded. But with a last effort he listens to the entreaties of Giselda and Peter the Hermit, who, in melodious strains of devotion are urging him to renounce his Saracen religion and adopt Christianity. He becomes converted, and his dying strains, mingling with the singing of his companions, end with a note of triumph.

LOUISE

Opera in Four Acts. Music and Text by Charpentier
First produced at the Opera Comique, Paris, February 2, 1900.

The Principal Characters are:

CHARPENTIER has translated into music the very atmosphere of Paris. He gives an orchestral setting, all through this story of Montmartre, which describes

with gavness and vivacity the sounds of the streets.

Louise is a workgirl with whom Julien, an artist, falls in love. The girl's parents refuse to let her marry the improvident Bohemian. Being children of the city of light and love, they set up an establishment of their own without "by your leave" or benefit of clergy. Upon the heights of Montmartre, in a charming garden, Louise sings to her lover of her happiness. Her mother appears and appeals to Louise to return home to nurse her sick father. So the lovers separate. In the last Act we find the old parents making every effort to keep the bird in the nest. Louise has tasted the salt of life. She defies

"HIS MASTER'S VOICE" RECORDS - LOUISE

them, and leaves the old home again for the cottage on the hill. The closing note of the opera comes from the old father. Shaking his fist at the city, which has claimed another victim, he cries, "O Paris!"

"HIS MASTER'S VOICE" RECORDS

Depuis le jour ou je me suis donnée (Since the day I gave myself to you) 2-033076 Melba. 2-033071 Edvina

Louise, in the garden on the heights of Montmartre, tells Julien how happy her life is here with him, and how dull it had been down in the city.

LUCIA DI LAMMERMOOR

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Opera in Three Acts by Donizetti Text by Cammerano, after Sir Walter Scott

First produced in Naples, September 26, 1835. First performance in London, at Her Majesty's Theatre, April 5, 1838.

The Principal Characters are:

LORD HENRY ASHTON OF LAMMERMOOR	. Baritone
Lucy, his sister	
SIR EDGAR RAVENSWOOD	
LORD ARTHUR BUCKLAW	Tenor
RAYMOND, chaplain	Bass

"Lucia di Lammermoor" is a much-criticized opera. It is certain, however, that the ever fresh and expressive melodies pleased our grandfathers. It is the vogue to-day to dub it a prima donna's opera, Lucia's arias giving great opportunity to the prima donna. The story is a simple one, though ending in much tragedy. Henry Ashton has dissipated his fortune, and to mend matters would wed his sister Lucy to the rich Lord Arthur Bucklaw. Lucy, however, secretly loves and is loved by Sir Edgar Ravenswood. Edgar is sent to France on duty. His letters to Lucy are intercepted by Ashton, who goes farther and forges a document showing Edgar to be false to the vows of constancy which he has exchanged with Lucy.

Lucy then reluctantly agrees to the marriage with Bucklaw. The marriage contract is signed and the ceremony is taking place, when Edgar bursts into Ashton's castle. He is shown Lucy's signature to the contract. In his rage he curses her and the whole house of Lammermoor.

On entering the bridal chamber Lucy goes mad and kills the bridegroom.

The horror of the deed restores her reason. She stabs herself.

Edgar hears of the tragedy, and betakes himself to the burying-place of his fathers, and falls upon his own sword.

"HIS MASTER'S VOICE" RECORDS

ACT I

Cruda funesta smania (Rage, e'en to frantic madness)

052363 Battistini. 2-052044 Sammarco

Henry Ashton hears that his sister Lucy has formed an attachment for an unknown knight. He sees in this the ruin of his fortunes. In his rage he

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vows vengeance against this unknown lover, who has come to thwart his schemes for marrying Lucy to the rich Lord Arthur Bucklaw.

Verranno a te sull'aure (Afar born on the sighing breeze)

54341 de Tura and Huguet

A secret meeting is taking place between Lucy and her lover Edgar. She tells him of her brother's rage, and entreats Edgar to keep silent for the present. Edgar then tells her he must proceed to France on duty, and bids her farewell.

ACT II

Chi mi frena [Chi raffrena] (What strange power o'er me prevailing)

054205 Caruso, Daddi, Journet, Scotti, Sembrich and Severina 2-054067 Caruso, Bada, Journet, de Luca, Galli-Curci and Egener

This sextet is one of great beauty. The scene takes place in the ancestral hall of the Lammermoors. Lucy, in the presence of the guests, has been forced into signing the marriage contract with Lord Arthur Bucklaw. Edgar enters. The number opens with a duet between tenor and baritone. One by one the voices blend, till the great finale is reached. Edgar is upbraiding Lucy. Henry is threatening Edgar. Lucy is distracted, and longs for death. Bucklaw has a dread of approaching disaster. Raymond, the old chaplain, is uttering a solemn warning.

ACT III

The Mad Scene

- (a) Il dolce suono (On my ear softly falls)
- (b) Ardon gl'incensi (The incense rises)
- (c) Spargi d'amaro pianto (While thy tears are flowing)
- (a) 2-053128 Galli-Curci. (b) 2-053026 Melba. (b) 053076 Sembrich. (c) 2-053047 Tetrazzini. (b) D.54 Stella Power

Lucy has become insane, and killed the bridegroom. She sings the "Mad Scene." Her mind is a blank. She has no recollection of her marriage or of the terrible murder she has just committed. She only remembers the happy hours spent with Edgar, and of these she sings. She hears his sweet voice, and fondly speaks of their coming nuptials. Only for one moment has Lucy a consciousness of some great trouble, but her mood quickly changes.

Fra poco a me ricovero (Full soon from woe a sure relief)

2-052115 Martinelli. 2-052023 McCormack

Edgar, disconsolate, and asking nothing of life, is waiting gloomily in the burial ground of the Ravenswoods for Henry Ashton to come. He decides that, in the coming duel with Henry, he will throw himself on his opponent's sword. Then in this renowned solo he welcomes a refuge in the tomb of his ancestors, and bids the false Lucia respect his ashes and never to approach his grave.

Tu, che a Dio spiegasti l'ali (Now thy flight to Heaven winging)

2-052152 Martinelli. 2-052024 McCormack. 7-52123 Schipa

Instead of *Henry*, there appears a group of mourners. The castle bell tolls out. *Lucy* is dead. Sadly *Edgar* sings of the beautiful soul that has flown to Heaven. It only remains for him to follow. With the beloved one's name on his lips, he stabs himself.

LUCREZIA BORGIA

Opera in Three Acts by Donizetti. Text by Romain, after Victor Hugo

First production at La Scala, Milan, 1834. First produced in London January 6, 1839.

THE Borgia family attained a notoriety in the fifteenth century in Italy as skilful and unscrupulous poisoners which has kept their name ever fresh to this day. Lucrezia Borgia's diabolical crimes added very considerably to the family history. Lucrezia, before she married Don Alfonso, Duke of Ferrara, had borne a son. This child had been secretly handed over to a fisherman in Venice, who, being well paid, was to ask no questions, but to adopt the little boy. The child, Gennaro, grew into a handsome youth.

Lucrezia, giving herself a rest from poisoning people, goes in disguise to Venice, wishing to see the son, of whose existence her husband the Duke is

ignorant.

Arriving at Venice Lucrezia meets Gennaro in a gay company of young patricians. She is struck with his manliness and beauty. Orsini, a great friend of Gennaro's, recognizes Lucrezia, and denounces her as "the Borgia"—the poisoner. Gennaro, who has been hitherto interested in the mysterious Lucrezia, turns from her in repugnance and disgust. She falls fainting to the ground. Hearing of the many crimes the Borgia has committed, and furious with himself for having even been momentarily polite to such a human fiend, the young Gennaro proceeds to Ferrara, and tears down and tramples on the coat of arms from the Palace gates of the all-powerful Duke of Ferrara.

For this gross insult Gennaro is arrested. The Duke condemns him to death, and orders Lucrezia to hand Gennaro the cup of poison. In vain she pleads. The Duke, knowing how callously his wife has administered poison to others in the past, suspects a love affair, little dreaming of the real truth. In the end Gennaro in front of the Duke swallows the poison, but Lucrezia quickly gives him the antidote, and so saves his life. Gennaro promises to leave Ferrara

that very night, never to return.

The young man, however, instead of leaving at once, as he had sworn to Lucrezia he would, put off his departure till the morrow, wishing to attend

a banquet to be given by his great friend, Orsini.

Lucrezia, thinking Gennaro has left Ferrara, now plots to revenge herself on Orsini and Gennaro's other friends who denounced her as "the poisoner" to her own son, and so caused the youth to hate her. She arranges to poison the wine intended for the banquet. Then, anxious to be present and gloat over her hideous triumph, she makes her way into the banqueting hall and, reviling them, she tells them that the wine they have been drinking has been poisoned, and they have but a few minutes to live. The horrified young men spring up from their seats, and then Lucrezia sees Gennaro among them. He, too, has drunk deep of the doctored wine. Lucrezia tries to force the antidote on him, but he will have none of it. Then, in her desperation, she confesses their real relationship. The son only curses his mother and, convulsed by the effects of the poison, dies in agony.

Lucrezia now stands in the gaily lit banqueting hall surrounded by her dead and dying victims—handsome cavaliers, all of them, in the first flush of

"HIS MASTER'S VOICE" RECORDS - LUCREZIA BORGIA

youth, and at her feet lies her son Gennaro with staring eyes and contorted limbs. Lucrezia, "the Borgia," has a twinge of conscience; taking up a jewelled goblet of the poisoned wine, she drinks.

"HIS MASTER'S VOICE" RECORDS

Vieni, la mia vendetta (Haste thee, Vengeance)

052388 Chaliapin

The Duke Alfonso is jealous. He believes Gennaro to be Lucrezia's lover. He decides to be revenged, and with diabolical cruelty decides to force Lucrezia to hand the cup of poison to Gennaro.

Il segreto per esser felici [Brindisi] (It is better to laugh)

7-53018 Sophie Braslau. 2-3074 (in English) Thornton

The young Duke of Orsini (the part is always taken by a contralto), has invited Gennaro and his friends to a banquet. He sings this drinking song amid the applause of his guests. They little know that they are drinking wine which has been poisoned by "the Borgia."

MACBETH

Opera in Four Acts by Verdi. Text by Piavi and Maffei, after Shakespeare.

First produced in Florence on March 17th, 1847

The Principal Characters follow Shakespeare's great tragedy.

This opera has never been a favourite. The story closely follows the familiar Shakespearean work. The aria sung by Caruso did not appear in the original production, but was introduced into the French revised version by Nuitter and Beaumont, and given at the Théatre Lyrique in Paris, on April 21st, 1865.

"HIS MASTER'S VOICE" RECORDS

 Ah, la paterna mano (My paternal hand)

2-052112 Caruso

Macbeth is bemoaning that not even by his paternal hand could he save the murder of his children.

Opera in Two Acts by Puccini. Text by Illica and Giacosa, after Belasco

First produced at La Scala, Milan, in 1904. First in London in 1905.

The Principal Characters are:	
MADAME BUTTERFLY (Cho-Cho-San)	Soprano
PINKERTON, Lieutenant in U.S.A. Navy	Tenor
KATE PINKERTON, his wife	. Mezzo-Soprano
SHARPLESS, U.S.A. Consul	Baritone
Susuki, Butterfly's maid	

The average cosmopolitan opera-goer holds the opinion of La Scala audiences in great respect. Yet "Faust," without question the most popular opera composed in the last generation, was voted a failure in Milan, and "Madama Butterfly," the most important and attractive opera of our times, was hissed off the stage, and had to be withdrawn after one performance. Puccini is here stronger and more virile than in any other of his works. The Milanese booed the very music which has placed their compatriot at the head of the composers

of to-day.

Act I. We have the story of the sailor with a wife in every port. Lieutenant Pinkerton, of the U.S.A. Navy, is stationed at Nagasaki, Japan. Far from home, he turns to Cho-Cho-San, the pretty butterfly, to help him pass the time. Imbued with the easy morals of the East, he sees no harm in setting up housekeeping with Madama Butterfly. An arrangement is made which the little fifteen-year-old Japanese girl fondly believes to be a binding marriage. She tells Pinkerton she has deserted her gods, and for his sake become a Christian. Sharpless, the American Consul, warns the sailor that the girl is serious. He does not heed. Life is very beautiful in the land of cherry blossoms. Pinkerton and his Butterfly live in bliss. A baby is born, affectionately called "Little Trouble."

We find Pinkerton has been recalled home. Three long years have passed, and the Butterfly waits for the return of her sailor lover—in her eyes, her husband. Then comes a day when Pinkerton's ship enters the harbour. The light-hearted American sailor has, however, married a girl at home, and is

bringing the bride on his ship.

Hearing that it is Pinkerton's ship, and knowing nothing of his legal marriage in America, Butterfly decorates the home with flowers, and joyfully awaits her lover's return. She waits all night. Pinkerton enters next morning, when Butterfly, worn out with her vigil, has at last fallen asleep. He sees the flowers intended to welcome his return. Cowardice and shame overcome him. He retires, leaving Sharpless, the Consul, to tell Butterfly her future will be taken care of. In the meanwhile he has explained everything to his American wife, Kate. She comes to Butterfly and offers to adopt the child, telling her she is Pinkerton's legal wife according to American law.

Poor Butterfly! she understands at last. Yes, she promises, if Pinkerton comes in half an hour he will be given "Little Trouble." So Kate leaves her. Pinkerton arrives at the appointed hour with a pocket full of dollars. He means to do the right thing, and to do it handsomely. There among the flowers he finds the Butterfly. Cho-Cho-San is very still, her father's sword lies by

her side, and the blade is wet. The honour of Japan is safe.

"Little Trouble" is blindfolded. With his baby hand he waves a flag of stars and stripes—the symbol of freedom.

"HIS MASTER'S VOICE" RECORDS

ACT I

Amore o grillo (Love or fancy)

2-054014 Caruso and Scotti

Pinkerton, happy in the prospect of bringing the little Butterfly to the house he has bought, tells his friend, Sharpless, of her youthfulness and charm. Little he cares what the future may hold for him—or the girl. Sharpless warns him not to break the heart of this pretty child, who already loves him so well.

Ancora un passo (There is one more step to climb)

7-53002 Farrar

Cho-Cho-San is heard coming up the steps to the house. This is a beautiful aria expressing the dawning of love in the heart of the young girl.

Ieri son salita (Hear me)

7-53001 Geraldine Farrar

Butterfly tells Pinkerton blushingly that she has been to the mission house, and, renouncing her native gods, has for his sake embraced Christianity.

O quanti occhi fisi (Oh, kindly heavens)

054201 Farrar and Caruso

Butterfly's relations are horror-stricken at her action in forsaking her religion. Her uncle denounces her, and predicts a terrible ending to such sacrilege. Pinkerton comforts her, assuring her of his undying love.

ACT II

Un bel di vedremo (Some day he'll come)

2-053010 Farrar. 2-053101 Destinnova

Pinkerton has been gone these three years. Still she hopes and waits. Some day he will come, she sings, and refusing to believe she is deserted, declares her faith in the absent Pinkerton to be unshaken.

Ora a noi! (Now at last)

054202 Farrar and Scotti

There has been a long scene with a would-be admirer of Cho-Cho-San. He is got rid of, and Sharpless produces a letter from Pinkerton. "Now at last I can show you this letter," says Sharpless. He tries to explain what the letter contains. She only laughs at the Consul, and, to prove the nonsense of Pinkerton being unfaithful to her, shows Sharpless the pretty child.

Che tu madre (That your mother)

7-53004 Geraldine Farrar

Lifting "Little Trouble" on her shoulder, she bids him not listen to Sharpless and his ridiculous suggestions. Leaning her cheek against her baby, she presses him to her heart.

ACT III

Tutti i fior' (Every flower)

054126 Geraldine Farrar and Louise Homer 2-054090 Alda and Braslau

The harbour's gun announces an approaching ship. Butterfly bids her maid bring flowers and decorate the rooms in honour of her lord and master's return. As they strew the house with cherry blossoms, they sing hauntingly beautiful music.

Non ve l'avevo detto (It is not as I give her this money)

2-054013 Caruso and Scotti

Pinkerton is conscience-stricken. He sees that money will not mend Cho-Cho-San's broken heart. Too late he realizes how lightly he entered upon that life of love, and accepted without thinking the everlasting devotion of a pretty butterfly.

Con onor muore chi non può serbar (Death with honour is better than life)

7-53003 Geraldine Farrar. 7-53022 Destinnova

Butterfly has nothing more to live for. She will give Pinkerton and his American wife—her child. She goes to the wall, takes down the sword her own father had killed himself with, and kisses the blade. So, by ending her life, she tells herself, Pinkerton can return across the ocean and be free. "Little Trouble" she seats upon a stool, giving him an American flag to hold. She gently steals behind a screen. One hears a sob and the fall of a sword on to the floor.

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Opera in Five Acts by Massenet. Text by Meilhac and Gille, after the Abbé Prévost's romance.

First performed at the Opéra Comique, Paris, January 19, 1884. First performance in London, May 7, 1885. It was given in English, by the Carl Rosa Company at Liverpool, on January 17, 1885.

The Principal Characters are:

"MANON" is certainly one of Massenet's best works. The music is dainty, but with many passionate outbursts. In Act I the schoolgirl, Manon Lescaut, is being taken to a convent to complete her education. At an inn on the way she and her cousin, who has charge of her, meet the young des Grieux, who falls madly in love with her. It is doubtful whether Manon knows what love is, but she has no taste for a convent. When this handsome young lover tells her of the delights of Paris she elopes there and then with him.

Act II. Life in Paris with des Grieux is merry enough while the young man's finances hold out. They are, however, not inexhaustible. Then comes de Brétigny, a wealthy banker. He has money galore and offers to give Manon

all she can wish for. Des Grieux is about to be arrested for debt, so away goes

Manon with her banker.

Act III. True to his promise, Brétigny keeps his mistress in luxury. She is fêted and admired and contented, until she learns by chance that her first love, des Grieux, is so heart-broken at her behaviour that he is about to become a monk. The woman in Manon asserts itself. She seeks out the would-be monk and entices him back to the world, the flesh, and—herself.

Act IV. Again, to live her life Manon must have money and more money to play with. She takes des Grieux to a gambling house, where he wins large sums from a former lover she has discarded during her life in Paris. This ndividual is a Government Minister, who, using his powers, has des Grieux and Manon arrested. Des Grieux is let off, but Manon is sentenced to be

transported, as a dissolute woman and card-sharper.

Act V takes place on the road to Le Havre. The guards are escorting the string of unfortunate prisoners. Among them is Manon. They are footsore and weary, and the soldiers have treated them harshly. Des Grieux makes an effort to rescue her by the roadside. She is so ill and weak, however, that the guards proceed without her. She totters to des Grieux and dies in his arms.

"HIS MASTER'S VOICE" RECORDS

ACT II

On l'appelle Manon (She is called Manon)

2-034018 Caruso and Geraldine Farrar

Des Grieux and Manon are living together in Paris. The young man writes a letter to his father. He sets forth his great love for the beautiful girl, and describes her beauty, her grace, and her radiant youth. They read the letter over together, Manon delightedly repeating the pæans of praise her lover has written. He embraces her before going off to despatch the letter.

Adieu, notre petite table (Farewell, our little table)

033080 Geraldine Farrar

While des Grieux is sending off the letter, Brétigny comes to tempt her with his wealth. The fickle, pleasure-loving girl is hesitating. She imagines herself consenting to Brétigny's alluring propositions. She looks at her little table, at which des Grieux and she had so often supped, sharing one glass between them.

En fermant les yeux (Le Rêve) (Chiudo gli occhi) (Il Sogno) (When closing one's eyes) (The Dream)

7-52047 McCormack. 032259 Clement

Des Grieux relates a dream he has had about Manon. It is a sad dream, for Manon had disappeared and joy has gone out of his life.

ACT III

Obéissons, quand leur voix appelle (Listen to the voice of youth)

33735 Geraldine Farrar. 7-33022 Alda

Manon is living in luxury with Brétigny. She sings this gay air, which bids one listen to the yoice of youth, to the rhythm of a gavotte.

"HIS MASTER'S VOICE" RECORDS - MANON

Ah fuyez, douce image! (Dispar, vision!) (Depart, fair vision)

2-032005 Caruso. 2-052150 Schipa

Des Grieux is about to enter a monastery and take the vows. This is a song of renunciation. He leaves behind him the sweet visions of the past and will henceforth seek consolation in prayer.

MANON LESCAUT

Opera in Four Acts by Puccini. The Text was founded by the Composer, on the Abbé Prévost's novel

First performed at Turin, February 1, 1893. First in London, at Covent

Garden, May 14, 1894.

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THE principal characters are the same as in Massenet's opera. The last Act takes place in America, and consists of a long duet between Manon and des Grieux. Instead of dying on the road to Le Havre, she arrives there and boards the convict ship. Des Grieux persuades the captain to let him join the crew as a sailor. Manon dies in des Grieux' arms in far-away Louisiana. Puccini's musical treatment differs considerably from that of Massenet. He is at his best, and strikes a true note of tragedy in the finale of Act III.

"HIS MASTER'S VOICE" RECORDS

Donna non vidi mai (A maiden so fair)

7-52039 Caruso. 7-52056 Martinelli

In this fine aria des Grieux sings of Manon when he first meets her at the inn where she is resting on her way to the convent. He describes her as a picture of youth, innocence, and beauty.

MARITANA

Opera in Three Acts by Wallace. Text by Fitzball.

First produced at Drury Lane Theatre, London, November 15th, 1845.

In Act I a Spanish King, Charles II., while wandering about his kingdom in disguise, falls in love with a beautiful young gitana gypsy girl, Maritana. The King's companion, the crafty Don José, is in love with the Queen. He sees in this meeting between the King and the pretty gypsy a chance to compromise the King and further his own affair with the Queen. There appears upon the scene a jolly young roysterer, one Don Casar. As this slightly

"HIS MASTER'S VOICE" RECORDS - MARITANA

exhilarated young man comes out of a tavern, a poor lad, Lazarillo, runs crying across the square with his cruel master hot on his heels. Don Cæsar interferes on behalf of the boy. Lazarillo's master and Don Cæsar are quickly involved in fighting a duel. It is Holy Week, and duels are forbidden under pain of death by hanging. Don Cæsar kills his man, and is at once

seized and cast into prison.

In Act II Don Cæsar and the boy Lazarillo are in their cell. To Don Cæsar comes Don José. Don Cæsar here sings the famous song: "Let me like a soldier fall." He cannot reconcile himself to being hanged. Don José makes a proposition. If Don Cæsar will go through the ceremony of marriage with a veiled lady, Don José will get the sentence of hanging changed to the more honourable one of being shot. The faithful Lazarillo has removed the bullets from the guns, and Don Cæsar's last dying groans are but feigned ones. Don José, intent on compromising the King, has taken Maritana to a ball as the widow of a Spanish Grandee, and Don Cæsar follows as soon as his executioners have left him. He arrives at the palace, and Don José unveils and presents as Don Cæsar's bride the elderly Marchioness de Montefore.

Act III shows us a general unravelling of complications. Don Casar comes to Maritana's rescue, as the King is making love to her, and later kills Don José in a duel, revealing the dead man's ignoble designs to the King, who sees the unworthiness of his conduct and seeks his Queen's forgiveness. On the happily united Don Casar and Maritana he confers every honour,

and all ends as a romantic opera should end.

"HIS MASTER'S VOICE" RECORDS

There is a flower that bloometh

This is the song which Don Cæsar sings on arriving at the palace of the Marquis de Montesiore, while seeking in vain his beautiful bride.

ACT III

Hear me gentle Maritana

02560 Robert Radford

The King pleads with Maritana but Don Cæsar arrives and interrupts the scene.

Scenes that are brightest

C.443 Perceval Allen

Maritana sings this very popular air in the King's apartments.

Selections. Parts I and II

C.757 Coldstream Guards

ø MARTA

Opera in Four Acts by Flotow. Text by St. George and Friedrich First given at the Court Opera, Vienna, November 25, 1847. First performance in London, at Covent Garden, July 1, 1858.

The Principal Characters are:

Musical critics have asked themselves how it is that this opera has survived

while so many contemporary musical works are dead and forgotten. The answer can only lie in the fact that tunefulness is always appreciated. Flotow may not have been a great composer; he certainly possessed a gift of melody.

My Act I opens at Queen Anne's Court at Hampton. The story tells of a maid-of-honour-Harriet-who, blasée with Court life, seeks an adventure and consults her friend Nancy. In the neighbouring town of Richmond there is a hiring fair. The two girls decide to go off dressed as servants, and enjoy the fun. At the fair in Act II they meet Lionel and Plunkett, two farmers, and jokingly permit themselves to be hired as waiting-maids, calling themselves "Martha" and "Julia" respectively. When too late, they find they have to adhere to the terms of the bargain. The rules of the fair are very strict.

In Act III we find them at Plunkett's farmhouse. There are amusing incidents when the two girls are expected to perform household duties. Harriet sings to Lionel. Subsequently they escape during the night and make their

way home to Hampton Court.

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Act IV finds "Martha" and "Julia" back at the Court. Harriet discovers that Lionel is so much in love with her that, overcome with despair at her

absence, he has lost his reason. The information leaves her cold.

Act V sees the two girls again masquerading as "Martha" and "Julia" at the fair. Lionel and Plunkett are there. Harriet again sings the Rose Song to Lionel, and lo, and behold! he recovers his reason. The secret of Lionel's birth is solved by the production of a ring given to his foster-parents with the child. He proves to be the Earl of Derby. "Martha," who had no use for a farmer, agrees to become a countess.

"HIS MASTER'S VOICE" RECORDS

Solo, profugo, reietto (O'er my head from boyhood)

2-054010 Caruso and Journet. 2-054104 de Gogorza and Van Hoose

Lionel explains how he has been brought up by Plunkett's family, who never knew who Lionel's father was. Plunkett expresses his love for him as a fosterbrother.

Siam giunti, o giovinette (This is your future dwelling)

2-054030 Caruso, Alda, Journet, and Jacoby

The two farmers have dragged "Martha" and "Julia" home with them to the farmhouse. "This is your future dwelling," they tell them. The maidens are ironical. "We are indeed a happy pair," they cry. "Yes," say the farmers, "you shall be up at cock-crow and work."

Che vuol dir ciò (Surprised and astonished)

2-054031 Caruso, Journet, Alda, and Jacoby

The fun begins when the farmers try to teach the girls their duties. Among the first is the preparation of dinner. They indignantly reply that they are not kitchen-maids. Lionel orders "Martha" to take his hat and coat and hang them up. She throws them on the floor.

Presto, presto andiam (Quickly take up thread and needle)

2-054032 Caruso, Journet, Alda, and Jacoby

The farmers, thinking their new maids are of superior quality, produce spinning-wheels. The girls pretend they are ignorant of how the wheel goes round. The men try to show them, which amuses the girls immensely.

The last rose of summer

03062 Adelina Patti. 03705 Sembrich. 03652 Galli-Curci

"Martha" is left alone with Lionel, and wishes to make friends and then induce him to let her go. She sings him the old Irish melody to Tom Moore's words:

The last rose of summer Left blooming alone. . . .

T'ho raggiunta (You shall pay for this)

2-054037 Caruso, Alda, Jacoby, and Journet

The men threaten the girls; the girls say the men shall pay for this trouble. Then, as it is late, they bid each other good night. The girls retire to their room. The men lock them in.

ACT III

Chi mi dirà di che il bicchier (Know ye, dear friends)

2-52515 Journet. 2-52585 Plançon

This is the Canzone del porter—the song of porter. In Italian opera drinking songs go with the sparkling wines of that country. Here we have an English brew exalted in grand opera. The good brown porter of Old England.

M'appari (Like a dream)

052121 Caruso. 2-052105 Martinelli. 02856 Evan Williams

"Martha" and "Julia" have escaped. Poor Lionel is love-stricken. Left alone, he sings of the maiden he has lost. To him it seems like a dream, and now that dream of bliss is o'er.

ACT IV

Il mio Lionel perirà (Lionel's life sure will end)

052143 Battistini

Plunkett is deploring his friend Lionel's state of mind. He believes his foster-brother will die if "Martha" is not kind and relents. She does ultimately, when Lionel immediately recovers his reason and ultimately proves to be a belted Earl.

MEFISTOFELE

Opera in Four Acts. Music and Text by Boito, after Goethe

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First produced in Milan, at La Scala, 1868. First performance in London, July 6, 1880.

"MEFISTOFELE" is Boito's only opera. When first produced in 1868, in Milan, it was a complete failure. Rewritten, it was given again in 1875 with

"HIS MASTER'S VOICE" RECORDS-MEFISTOFELE

success. It is now considered to be one of the masterpieces among modern Italian operas.

Boito follows Goethe's poem much more closely and deeply than did Gounod's librettists, but the opera is a succession of incidents rather than a connected work. In the Prologue following Goethe's scene in Heaven, Mephistopheles mocks at the powers of Good, and boasts that he can win the soul of Faust. A Heavenly Choir answers.

In Act I the old philosopher, Faust, and his disciple, Wagner, are walking in the fields on Easter morning listening to the church bells. Later Mephistopheles comes to Faust in his study and tempts him with an offer of his

services. Faust succumbs and sells his soul in exchange.

In Act II we are taken to the Garden Scene and are shown Faust as Margherita's lover. Faust induces Margherita to give her mother a sleeping draught, so that they can meet. In Scene II we fly to the wild Brocken in the Harz Mountains, where demons and satellites of Satan dance in a riotous orgy. It is here that Faust is shown a vision of Margherita on her way to prison for the murder of her mother. Act III brings us to the Prison Scene. The unfortunate girl lies on a straw pallet, demented. Mephistopheles and Faust visit her. The horror-stricken Faust implores her to fly with him. She refuses and dies in his arms.

In the Epilogue, Faust is trembling in his study. Mephistopheles stands over him, claiming his price. Faust, contrite in heart and bitterly lamenting the ruin he has caused, in desperation holds up the volume of the sacred law. In his agony he cries out to God to exercise His mercy and save him, sinner though he be. Mephistopheles summons shrieking demons to aid him, but the Heavenly Choir have heard the prayer. Roses fall gently from on high and crown the bowed head of the penitent. Mephistopheles sinks through the ground, defeated.

"HIS MASTER'S VOICE" RECORDS

PROLOGUE

Ave, Signor ! (Hail, Lord!)

052355 Chaliapin. 7-52138 Journet

The soul of a human being is in the balance. Mephistopheles is denying the power of the Almighty; he boasts that he can compass the downfall of the philosopher Faust. The Heavenly Choir is heard accepting the challenge.

ACT I

Dai campi, dai prati (From the green fields)

7-52110 Gigli. 7-52033 McCormack

The aged philosopher, Faust, walking in the fields on Easter morning, soliloquizes on his deep contentment with life and his love of his fellow-beings.

Son lo spirito che nega [Ballata del fischio] (I am the spirit that denies)

2-052039 Journet

Mephistopheles appears to Faust in the garb of a Grey Friar and, revealing himself as the Spirit of Evil, sings—or rather, hisses—a negation of all the Universe, a shrieking denial of the ultimate utility of existence.

"HIS MASTER'S VOICE" RECORDS-MEFISTOFELE

Se tu mi doni un' ora (If you will grant me one hour)

7-52111 Gigli and Scatola

Mephistopheles holds out to Faust the promise of his services in return fornothing more than Faust's soul. With a supreme indifference towards the Hereafter, Faust exclaims: "If you can grant me but one flying moment, to which I must cry out: 'Stay, stay, thou art so lovely!' then let me perish. Where is the contract?"

ACT III

L'altra notte in fondo al mare (One night in the depths of the sea)

053177 Geraldine Farrar

Unconscious of all that has gone before, Margherita, lying in prison, bewails her fate—how they have taken her little child and drowned it in the sea, accusing her of the heartless deed; and how they have taunted her with having killed her mother. With touching bewilderment she cries in a plaintive cadenza: "Have pity on me!"

Lontano, lontano! (Far away!)

2-054098 Clement and Farrar. 2-054086 Gigli and Bosini

This beautiful duet is sung by the lovers when Faust appears in Margherita's cell and urges her to flee with him to the far-distant Utopian refuge to which all human minds in anguish appeal for rest and comfort.

Spunta l'aurora pallida [Morte di Margherita] (The pale dawn is peeping)

054385 Caprile and Bettoni

This is Margherita's last hopeless song—her death song, when the day is opening which might so well have been her bridal day. With a word of forgiveness, and a word of bitter reproach, she leaves all thoughts of Faust, and pleads for help to Heaven.

EPILOGUE

Giunto sul passo estremo (The last step in life)

7-52112 Gigli

In the hour of his death, and not until then, does Faust see the moment to which he must cry: "O stay; thou art so lovely." It is a battle royal between Mephistopheles and the Heavenly Choir for the soul of the dying man. Good prevails. Faust, clutching in desperation at the Holy Book, defies Mephistopheles, who sinks defeated through the ground.

DIE MEISTERSINGER VON NÜRNBERG

(THE MASTERSINGERS OF NUREMBERG)

Opera in Three Acts. Music and Text by Wagner.

First production at Munich, June 21st, 1868. First produced in England at Drury Lane, May 30th, 1882. In 1888 it was given for the first time at Bayreuth.

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WATTHED VON	STOLZING	The second section of the second		Tenor
WALIHER VOI	DIODEINO	and the second second		C.
EVA				. Soprano
HANG SACHE	and DOCKE	p (Fun's father	r), Mastersingers	Bassi
TIANS DACES,	and PodNE	K (Liva's lattice	i), madecipingers	15 40 TO 16
BECKMESSER				Baritone

THE idea of an opera upon the subject of the famous mediæval musicians' guild of Nuremberg, occurred to Wagner early in his career, just after "Tannhäuser" (in 1845). The libretto was written by him about this time, but it was laid aside, owing to events in Wagner's life, and the music was not

finished until 1867.

"Die Meistersinger" differs in several respects from the great master's other works. In the first place, it is his only comedy opera. Secondly, unlike many of his great masterpieces, it did not lie dormant for lack of a producer. King Ludwig of Bavaria "commanded" a performance as soon as the opera was completed. Again "Die Meistersinger" was an immediate success, thus differing in its history from most of Wagner's efforts. Wagner paints a picture for us of sixteenth-century Nuremberg, with its great citizen, Hans Sachs. Blending with the love-story of Walther and Eva

is a constant stream of gaiety and satire.

The Mastersingers were a very exclusive guild, whose constant activities were employed in the cultivation of music and singers. The guild was composed of Masters, who admitted apprentices to the order. Among the Masters are Sachs and Pogner, the Nuremberg goldsmith, whose daughter Eva, he has declared, shall only marry a Mastersinger. The fair Eva is in love with Walther von Stolzing, a young Franconian knight. To win Eva, Walther realises that he will have to qualify as a Mastersinger. A great singing contest has been announced in Nuremberg and, added to the usual prize, Pogner announces that he will give Eva's hand to the winner. Walther disdains to learn and practise the technicalities and idiosyncrasies beloved by the narrow school of Nuremberg music, but is eventually guided and encouraged by Sachs. On the day of the contest, in which Beckmesser, the most pedantic of the master-singers, is his rival, the young stranger trusts to inspiration and his great love for Eva to carry him through to victory. He surpasses himself, and is unanimously acclaimed the winner, Beckmesser's attempt at a song being ludicrous by comparison. Eva slips forward and places the victor's wreath of myrtle and laurel on Walther's brow. Pogner recognises a great Mastersinger, and, extending his arms, repeats a father's benediction over the heads of the happy lovers, while the crowd acclaims its idol, Sachs.

"HIS MASTER'S VOICE" RECORDS

Overture. Part I. and Part II.

0817 and 0818. Royal Albert Hall Orchestra (conducted by Landon Ronald)

The overture is constructed from some of the principal themes in the opera, beginning with the stately melody representing the Mastersingers

themselves. This is followed by the processional march, then the lovetheme of Walther and Eva. After the Mastersingers' theme has been parodied, to represent the apprentices, the music rises to a great climax, where three melodies—the Mastersingers' theme, the processional theme and the prizesong theme—are all combined with wonderful effect.

ACT III. SCENE V.

Dance of the Apprentices and Procession of the Mastersingers

o835 and o836 Royal Albert Hall Orchestra (conducted by Landon Ronald) These orchestral excerpts are taken from the last scene of the opera. The townsfolk are assembling for the great contest of song, and the various guilds with their banners have arrived at the meadow outside the city, where the contest is to be held. The merry 'prentices, with David at their head, appears on the scene, and the dance commences to a quaint, graceful melody played by wood-wind; the youths form a circle around him and his sweetheart Magdalena, dancing around them with zest.

The dance is hurriedly ended by the appearance of the dignified Mastersingers, who advance in procession to the stately music formed from the Mastersingers' theme, which is now heard in the splendour of the full orchestra. Here much of the music of the overture is repeated, including the march melody, the procession ending amidst the plaudits of the townsfolk

with a final re-statement of the Mastersingers' theme.

Preislied (Prize Song)

o2846 McCormack. 2-052125 Palet. o2164 Evan Williams. 2-07978 Elman (violin).

One must picture the young Franconian knight standing on the platform in the midst of the gaily dressed crowd on the banks of the river with the critical Mastersingers of Nuremberg sitting in solemn judgment. Out of all that great sea of faces, Walther sees only Eva and, raising his voice, pours out the sentiments of pure love and adoration which he feels. As the song continues, so Walther's great love leaps into passionate pleading and a cry to Heaven to give him the beautiful Eva for his bride.

MERRIE ENGLAND

Opera in Two Acts by German. Text by Basil Hood.
First produced at the Savoy Theatre, London, April 2, 1902.

THE story of "Merrie England" is laid in the glorious days of Queen Elizabeth who, together with those famous personages of her reign, the Earl of Essex

and Sir Walter Raleigh, appear in the opera, the scene of which is laid in the

heart of mediæval England, by the Thames near Windsor.

Act I opens to the strains of the May-day revels. The Queen of the May and her supporters are chosen, and Raleigh, disguised as Robin Hood, appears upon the scene. His lady love, Bessie Throckmorton, Maid of Honour to the Queen, comes forward to meet him. The witch, Jill-all-alone, finds an acrostic which Raleigh has given to Bessie, and which she has lost. The Earl of Essex, to whom Jill brings the lost property, sees that it is addressed to "Bessie," and believes that Queen Bess is the object of Raleigh's attentions. He shows the acrostic to the Queen, who is not displeased, until she hears from Raleigh's lips that the verses were intended for Bessie Throckmorton, whom he loves. In anger the Queen banishes Raleigh, orders Bessie into imprisonment, and has Jill-all-alone thrust within the castle walls to be burned for a witch.

In Act II, the Queen goes hunting in Windsor Forest, where the forest folk give a performance for her entertainment. Essex causes the apparition of Herne the Hunter to appear before the Queen, tradition having it that the ghost is only seen when the Sovereign meditates a wrong. The Queen relents, and all are pardoned. To the strains of Raleigh's and Bessie's wedding music,

this delightful opera draws to a close.

"HIS MASTER'S VOICE" RECORDS

ACT I

Introduction-Rustic Dance and Jig. Light Opera Orchestra. D.18 Opening Chorus, Act I, Part I-Sing a-down, a-down. Full Chorus.

D.19 (a) Opening Chorus, Act I, Part II-Now choose me two men (with chorus). Bessie Jones.

(b) Duet and Chorus-We are two proper men. George Baker and Edward Halland.

(a) Song and Chorus-O, where the deer do lie. Edna Thornton.

(b) Song and Chorus-That every Jack. John Harrison.

D.20 Song and Chorus-I do counsel that your playtime. George Baker. Quintet-Love is meant to make us glad. Edna Thornton, Bessie Jones, Charles Mott (the late), Ernest Pike and Edward Halland.

She had a letter from her love. Bessie Jones. D.21

Duet-Come to Arcadie. John Harrison and Bessie Jones. Song and Chorus-The Yeomen of England. Charles Mott (the late). D.22 Long live Elizabeth. Full Chorus.

Song and Chorus-O, peaceful England. Edna Thornton. D.23

Song and Chorus-King Neptune. George Baker. Finale, Act I, Part I-It is a tale of Robin Hood. Edna Thornton, D.24 Bessie Jones, George Baker, Edward Halland (Soloists) and Full Chorus.

Finale, Act I, Part II-We are four men of Windsor. Edna Thornton, Bessie Jones, John Harrison, George Baker, Ernest Pike, Edward

Halland (Soloists) and Full Chorus.

Finale, Act I, Part III-My troth is plighted. Edna Thornton, Bessie D.25 Jones, John Harrison (Soloists) and Full Chorus.

ACT II

D.25 Opening Chorus, Act II-The month o' May. Edna Thornton (Soloist) and Full Chorus.

"HIS MASTER'S VOICE" RECORDS - MERRIE ENGLAND

D.26 (a) Quartet—In England, Merrie England. Edna Thornton, Bessie Jones, Charles Mott (the late) and Ernest Pike.

(b) Quartet and Male Chorus—The Sun in the Heavens. Edna Thornton, Bessie Jones, Charles Mott (the late) and Ernest Pike.

- Duet—It is the merry month of May. Edna Thornton and John Harrison.
- D.27 The English Rose. John Harrison.
 Duet and Chorus—Two merry men a-drinking. Charles Mott (the late) and Ernest Pike.

D.28 Waltz Song—O, who shall say that love is cruel. Bessie Jones.

(a) Song and Trio—When Cupid first this old world trod. Charles

Mott (the late) and trio: Edna Thornton, Bessie Jones and Ernest Pike.

(b) Finale, Act II—Robin Hood's wedding. Edna Thornton, Bessie Jones, Charles Mott (the late) and Ernest Pike (Soloists), and Full Chorus.

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MIGNON

Opera in Three Acts by Thomas. Text by Barbier and Carré, after Goethe

First produced at the Opéra Comique, Paris, November 17, 1866. First performance in London, at Drury Lane, 1870.

The Principal Characters are:

"Mignon" owes its popularity to grace and charm and delicacy. The refined hand of Thomas created melodies for this opera which ever haunt the ear with

their peculiar personality.

Mignon is one of those long-lost daughters who fall into the hands of gypsies. At a performance in the streets she fails to dance to the satisfaction of the gypsy chief, who strikes her with his whip. Wilhelm, a student, is among the spectators. He interferes and saves the girl. She begs for his further protection and tells him her story, saying she comes from a distant land, where the orange-tree grows. He joins the strolling players as a poet, only to fall in love with the leading actress, Filina. Watching the same performance was an old harpist, Lothario (who is really a count, and Mignon's father). They neither know this, but the old man tells the pretty gypsy he is shortly journeying to that far land to which the swallows fly. His reason has gone, but instinctively he knows his castle is in Italy.

Act II. The players are to give an alfresco performance of "Midsummer Night's Dream" in the grounds of Tieffenbach Castle. Filina sings the famous Titania song. In the meanwhile Mignon is distressed at Wilhelm's infatuation for Filina, and tells the half-crazy Lothario, who has remained with the strollers, that she wishes the whole castle and grounds were destroyed. The old man

thereupon sets fire to the building. Mignon has gone into the castle and is caught in the general conflagration. She is rescued by Wilhelm.

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Act III. We have flown with the swallows to the sunny south. When Wilhelm brought the almost lifeless body of Mignon from out the burning castle, some intuition told the old harpist, Lothario, to carry her to safety. His footsteps led him southwards to his old castle. Here he nurses Mignon back to life. Once home amongst his familiar surroundings, he remembers he is the Count. He shows Mignon his lost daughter's prayer book. She reads, and then starts with a sudden thought. Memory comes back to her. Father and daughter are united. Wilhelm is made happy, too, and so Mignon marries and lives in that land:

> where the orange grows Where the fruit is of gold, and so fair the rose.

'Tis there she would live. 'Tis there she would die.

"HIS MASTER'S VOICE" RECORDS

Overture

C 287 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

The music of the overture, according to custom, introduces the principal melodies heard in the opera itself. The one most prominent is the famous Polonaise, "Je suis Titania" for soprano (sung in the second Act), the brilliant, dainty passages of which lend a note of gaiety to the overture.

ACT I

Connais-tu le pays ? (Know'st thou that land?)

03083 Adelina Patti. 2-033054 Geraldine Farrar (with violin by Kreisler). 2-033077 Sembrich

In this well-known air Mignon is telling Wilhelm of a land she dreams ofa land where the orange grows. "'Tis there, 'tis there, my heart's love obeying, I'd live, I would die.'

Les Hirondelles (The Swallows)

2-034028 Geraldine Farrar and Journet

Lothario, the wandering one, comes to bid Mignon good-bye. He goes, he says, to the land where the swallows migrate to. She, too, would fly away to the sunshine of the south; vaguely it recalls a long-forgotten dream.

ACT II

Je connais un pauvre enfant (Once a maiden sad and wan)

033083 Farrar

This is a laughing song sung by Mignon as she recalls her former life with the gypsies.

Addio, Mignon (Farewell, Mignon)

052111 de Lucia

Wilhelm decides he will give up his life with the wandering gypsies. He does not know his own heart, but he is tiring of the fickle Filina. He bids Mignon farewell.

Je suis Titania [lo son Titania] (I am Titania)

2-053058 Tetrazzini. 2-033068 Mabel Garrison 2-033055 Licette

Filina sings this ever-popular Polonaise, one of the most showy of all airs for a soprano. The words have little meaning and, of course, no connexion with the action of the piece.

ACT III

Ninna nanna (Lullaby)

2-032050 Journet. 052217 Plançon

Lothario sings this lullaby outside Mignon's room, where she is recovering from the effects of her falling into the flames. It is a tender berceuse, expressing the feelings of a father for his sick child.

THE MIKADO

(OR, THE TOWN OF TITIPU)

Comic Opera in Two Acts by Sullivan. Text by Gilbert.

First produced at the Savoy Theatre, London, March 14th, 1885.

The Principal Characters are:

THE MIKADO OF JAPAN
NANKI-POO, his son, distinguished as a minstrel.
Ko-Ko, Lord High Executioner.
POOH-BAH, Lord High Everything Else.
PISH-TUSH, a noble.
YUM-YUM.
PITTI-SING
PEEP-BO.
KATISHA, an elderly lady, in love with Nanki-Poo

In this most popular of all the operas resulting from the collaboration of Gilbert and Sullivan, we find their remarkable aptitude to combine melodiousness with wit and songs and choruses of a high musical value with a libretto

composed entirely of cleverly-turned phrases.

The action turns round the love-story of Yum-Yum, the most charming of the "three little maids from school," and Nanki-Poo, the Mikado's son, who, rather than marry Katisha, a lady of uncertain age, but very certain intentions, has submitted to banishment and the wandering life of a strolling minstrel. He returns to Titipu, only to find his beloved on the eve of marriage with Ko-Ko, the "Lord High Executioner." Nanki-Poo interrupts Yum-Yum in the midst of her wedding preparations, revealing his identity and proceeding to demonstrate how he would woo her, "were she not to Ko-Ko plighted."

News comes to Ko-Ko that he will incur the dangerous displeasure of the

News comes to Ko-Ko that he will incur the dangerous displeasure of the Mikado if he does not take steps to have somebody or other executed before a month has elapsed. The town of Titipu needs a little excitement, it would seem. Nanki-Poo offers his head in exchange for a month of married bliss with Yum-Yum, but as the prospect of being buried alive, the trifling duty demanded of a wife whose husband has been beheaded, slightly cools Yum-

"HIS MASTER'S VOICE RECORDS-THE MIKADO

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Yum's love to Nanki-Poo, a false statement is made by Ko-Ko to the Mikado, when he arrives with "his daughter-in-law elect," that the execution has already taken place. Even this does not please His Majesty, for now Ko-Ko is responsible for the decapitation of the heir to the throne, and must bear the consequences. They are severe enough! He is pardoned on condition that he marries the dreaded Katisha. Pulling himself vigorously together, Ko-Ko tells Katisha reluctantly that he has always loved her from afar.

And thus it ends, with the happy union of Yum-Yum and the Mikado's son.

"HIS MASTER'S VOICE" RECORDS

Recorded under the direction of Mr. Rupert D'Oyly Carte. (Orchestral accompaniment conducted by Mr. Arthur Wood.)

ACT I

- "The Mikado," Overture, Part I. Light Opera Orchestra. D.2 "The Mikado," Overture, Part II. Light Opera Orchestra.
- Chorous of men-If you want to know who we are. John Harrison D.3 (soloist), Geo. Baker, E. Pike and Ed. Halland.
- A Wandering Minstrel I (with chorus). John Harrison.
- (a) Our Great Mikado (with chorus). George Baker. D.4 (b) Young man, despair likewise to go (with chorus). Robert Radford. (a) Recit.—And have I journey'd for a month. John Harrison and
 - Robert Radford.
- (b) Behold the Lord High Executioner (with chorus). George Baker. As some day it may happen (with Chorus of men). George Baker. D.5 (a) Chorus of girls-Comes a train of little ladies. Edna Thornton,
 - V. Essex, V. Oppenshaw and Chorus of girls. (b) Trio-Three little maids from school. Edna Thornton, V. Essex,
- V. Oppenshaw and Chorus of girls. (a) Quintet-So please you, sir, we much regret (with chorus). Edna D.6 Thornton, Violet Essex, Bessie Jones, Robert Radford and George
 - (b) Duet-Were you not to Ko-Ko plighted. Violet Essex and John Harrison.
 - Trio-I am so proud. Robert Radford, George Baker and Ernest
- Finale Act I, Part I .- With aspect stern and gloomy stride. V. Essex, D.7 J. Harrison, R. Radford, G. Baker and full Chorus.
- Finale, Act I, Part II. Edna Thornton (soloist), and full Chorus. Finale, Act I, Part III. Edna Thornton (soloist), and full Chorus. D.8

ACT II

- Opening Chorus, Act II-Braid the raven hair. Violet Oppenshaw D.8 (soloist), and Chorus of girls.
- The sun whose rays are all ablaze. Violet Essex. D.9 Madrigal-Brightly dawns our wedding day. Edna Thornton, Bessie Jones, Robert Radford and Ernest Pike.
- D.10 (a) Trio-Here's a how-de-do! Violet Essex, John Harrison, and George Baker.
 - (b) Entrance of Mikado and Katisha. Edna Thornton, Robert Radford, and Chorus of girls.

'HIS MASTER'S VOICE" RECORDS-THE MIKADO

A more humane Mikado never did in Japan exist (with chorus). Robert Radford.

D.11 Trio and chorus—The criminal cried as he dropped him down. Edna Thornton, Robert Radford and George Baker.
 (a) Glee—See now the Fates their gifts allot. Edna Thornton, Bessie

Jones, John Harrison, Robert Radford and George Baker.

(b) Duet—The flowers that bloom in the Spring. John Harrison and George Baker.

D.12 (a) Alone and yet alive. Edna Thornton.
(b) Willow, tit-willow. George Baker.

(a) There is beauty in the bellow of the blast. Edna Thornton and George Baker.

(b) Finale, Act II-For he's gone and matried Yum-Yum. Full

Chorus.

MIREILLE

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Opera in Five Acts by Gounod. Text by Carré, after Mistral
First performance in Paris, at the Théâtre Lyrique, March 19, 1864.

The Principal Characters are:

MAÎTRE RAMON, a wealthy farmer.
MIREILLE, his daughter.
VINCENT, son of the basket-maker Ambroise.
VINCENTTE, his sister.
OURRIAS, a drover.
TAVEN, an old witch.
A MYSTERIOUS FERRYMAN.

THE personages of the story are all peasants of Provence, and the tale is tinted with the superstition and mystic lore of the countryside which were woven

by the Provençal poet Frédéric Mistral into his poem.

Vincent, the son of a poor basket-maker, is beloved by Mireille, the beautiful daughter of a well-to-do farmer. On a fête-day in the ancient city of Arles, the pair are compelled by a mischievous bevy of young girls, companions of Mireille, who take advantage of their chance meeting, to sing an old-fashioned "chanson" of a lover and his mistress: "Oh d'amor Messaggera." The season is the one when, by the peasant custom, offers of marriage are made; and the young bull-tamer, Ourrias, asks Maître Ramon for the hand of his daughter, and is accepted. But Mireille will not hear of the marriage. Pressed by Vincent, the basket-maker asks Ramon to consent to give Mireille in marriage to his son, but is naturally repulsed by the rich old man. Mireille swears to be true to Vincent, though separated from him.

Meeting Vincent by chance in a lonely place, Ourrias strikes him down in a fit of rage. Believing him dead, he hurries from the spot, and, coming to the Rhône at the hour of midnight on a witching night when the spirits of the drowned are allowed to rise from their watery grave, he calls to the Ferryman to ferry him over, but the boat sinks under the murderer's accursed weight,

and he is drowned.

"HIS MASTER'S VOICE" RECORDS - MIREILLE

The harvest-supper is being held on Ramon's farm, when Vincenette comes to tell Mireille that Vincent has been picked up by the old witch Taven, and that he is out of danger. They go to see him, and then Mireille crosses a deserted sandy region to offer her jewels at a church on the sea-coast where she has sworn to meet her lover, should either of them be threatened with misfortune. But she has overestimated her strength, and overcome by the burning rays of the noonday sun she sinks, but by an effort recovers and reaches the trysting-place, where Vincent is waiting for her. Pale and tottering, she falls into his arms. Ramon is there, for it is a saints' day. Repentant, he consents to their union, but it is too late. Mireille dies in a mystic ecstasy.

"HIS MASTER'S VOICE" RECORDS

ACT II

Oh d'amor messaggera. Valse

053290 Hempel

The waltz tune admirably reinforces the dainty sentiment of this oldfashioned love-song.

NERO

Opera in Four Acts by Rubinstein. Text by Barbier

First performed at Hamburg in 1879.

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The Principal Characters are:

Nero	Tenor
POPPÆA, his mistress	Soprano
TIGELLINUS, Prefect of the Prætorian guards	
AGRIPPINA, mother of Nero	
Epicharis, a courtesan	
Chrysa, her daughter	
VINDEX, a Gallic chieftain	
SACCUS, a poet	
Balbillus, an astrologer	

THE scene of the opera is laid in Rome in the first century. The beautiful Chrysa is pursued by Nero with his band of wanton revellers to the house of Epicharis, where she takes refuge in ignorance of her mother's profession. The roysterers burst in in pursuit, but she is protected by the warrior Vindex. Nero reveals his identity, and compels Chrysa to go through a mock ceremony of marriage with him, at which Vindex by a stroke of irony is obliged to sing the wedding-song "Epitalamio." To protect the girl, her mother gives Chrysa a drug in a cup of wine, and as the song ends she falls seemingly lifeless in her mother's arms. Vindex is arrested by Nero's order.

Poppæa, scheming for royal power, fears the rival charms of Chrysa, but is assured by the astrologer, Balbillus, that the girl is dead. To her apartments in the palace comes Nero, having put to death his wife Octavia. A messenger comes from his mother, Agrippina, begging for a reconciliation with him, and

bringing a royal diadem as a gift for Poppæa. The vain, conceited Nero, more enamoured of his accomplishments as a singer than of his Imperial dignity, begins to sing "Ah, mon sort," a song descriptive of the mythical sorrows and death of Iphigenia. His artistic efforts are interrupted by the entry of Vindex, who is being led to the place of execution. Poppæa learns that he is to die having been implicated in the reputed death of Chrysa at the mimic wedding. Epicharis bursts in and begs Nero to release her daughter Chrysa, who has been snatched away by ruffians. Nero learns with astonishment that the girl is alive, and swears vengeance on those who have deceived him. Amongst the ornaments on Poppæa's arm he sees a portrait of Chrysa, cunningly placed amongst the jewels sent by Agrippina. His mood changes, and he pardons Epicharis and Vindex.

Nero and Agrippina are publicly reconciled at the Temple of Evander, and the latter promises to find Chrysa again for him. Poppæa secretly assures

Vindex of her aid in effecting Chrysa's escape.

Chrysa is waiting for her mother at Epicharis' house. Vindex comes and declares his love for her. Nero has ordered the gates of the city to be closed, so that none may pass out, but Vindex is assured of Poppæa's aid for Chrysa. Epicharis returns. Nero has cunningly followed her, and arrives in time to see mother and daughter embracing. He is about to drag Chrysa away when Poppæa comes on the scene to protect her. Nero calls his guards. The clash of weapons is heard in an ante-chamber. Vindex, coming in sword in hand, snatches Chrysa and Epicharis away from the Cæsar's savage lust. The poet Saccus bursts in with the news that Rome is in flames. Nero has himself given the order for the conflagration, but ascribes it to the Christians.

The populace is incited by Nero's agents to put all Christians to death. In her flight with Vindex and Epicharis, Chrysa becomes separated from them in the tumult. She declares herself a Christian, and is killed by the mob. A burning house falls and buries Chrysa and Epicharis in its ruins. Vindex

escapes from the city.

Nero flees from Rome, after murdering Poppæa, and takes refuge on a night of storm and thunder in the tomb of Augustus. The spectres of his victims appear and overwhelm him with fear and horror. Saccus, the poet, brings horses for Nero's flight, but tells him that he has not come as his last friend, but out of curiosity to see how such a great artist would die.

Vindex approaches Rome at he head of his Gallic legions. Nero, wandering on foot with Saccus, their horses being exhausted, emerges from a thicket with the poet, who mocks him: "Ah, what an artist will perish here!" A Gallic centurion discovers them, and summons his warriors to kill Nero. Borrowing

a dagger from Saccus, Nero kills himself.

In the sky appears the gleaming Cross. The world is rescued from its misery and enslavement.

"HIS MASTER'S VOICE" RECORDS

ACT I

Epitalamio (Epithalamium)

052370 Battistini

The mock marriage has been solemnized, and Nero summons Vindex to sing an Epithalamium for the wedding procession. As the song ends, Chrysa falls lifeless. Vindex grasps that she has been drugged, and a light dawns on him. She is not the courtesan he supposed her to be when he learned that Epicharis was her mother.

ACT II

Ah, mon sort! (Alas, my destiny)

2-032031 Caruso

Forgetful of his Imperial dignity, and eager to show his mastery of the singer's art, Nero sings this song on an antique model, telling of the mythical sorrows and death of Iphigenia. His poetic rapture is interrupted by the passage of an aged Senator, whom he condemns to death for scornfully turning aside when invited to listen to his song. Vindex passes on his way to execution. Then Epicharis bursts in. Nero pardons them both on learning that Chrysa still lives.

NORMA

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Opera in Two Acts by Bellini. Text by F. Romani

First produced in Milan, December 26th, 1831. First given in London at the King's Theatre, June 20th, 1833.

The Principal Characters are:

NORMA, High Priestess of Esus	Soprano
Adalgisa, a Virgin of the Temple	Contralto
POLLIONE, a Roman Pro-Consul	
OROVESO, Arch Druid, father of Norma	Bass

In "Norma" we have a well-drawn libretto, finely told. Norma, a High Priestess of the Druid Temple, has forgotten her vows and the great dignity she has had thrust upon her by the priests and people. She has secretly fallen in love with the Roman Pro-Consul, Pollione, and has borne him two children. The Roman soldier is faithless. He makes love to Adalgisa, another priestess, and seeks to abduct her to Rome. Adalgisa on the eve of her flight kneels before Norma and asks to be retrieved of her vows, telling the High Priestess she loves a stranger. Norma learns later that the faithless Pollione is the stranger. In her rage, she contemplates killing her two children. Then, softening, she bids Adalgisa take them and fly with the Roman. The eager Pollione, however, bursts into the temple and impiously attempts to drag Adalgisa from the steps of the altar, where she is officiating. Norma enters and strikes the sacred shield that calls the priests to arms. The Druids rush in and seize Pollione. He is brought before the High Priestess for judgment. In a passion of self-sacrifice Norma tears off the sacred wreath, the symbol of her office, and declares she is equally guilty. Pollione, too late, recognises the greatness of Norma's love.

Death is the punishment for sacrilege. The Druids build the funeral pyre and together Norma and Pollione ascend it.

As the flames envelop them, they declare themselves purified and happy in their new-found adoration.

"HIS MASTER'S VOICE" RECORDS

Overture

C 744 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

The music commences with some solemn chords, which may be taken to represent the religious procession of the Druids. After some passages of a livelier

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"HIS MASTER'S VOICE" RECORDS - NORMA

character we hear a fine melody which is associated with Norma, in the opera, and to which she sings of her fury at the faithlessness of her lover. The greater part of the brief overture is constructed from this theme, together with one or two other phrases which are also heard in the opera itself.

Ite sul colle, o Druidi (Hasten, ye Druids, the heights ascend)

052353 Chaliapin

This is the first solo of the opening scene of Act I, in the sacred oak grove. Oroveso, the Arch-Druid, bids the Druids mount the hill and watch for the rising of the moon, which they are to announce by striking a bell three times.

Casta diva, che inargenti (Queen of Heaven, while thou art reigning) 03082 Patti 053174 Sembrich

Norma, a is her right as High Priestess, refuses to declare war on the Romans. She sings this very famous air to the Queen of Heaven, calling upon her to bring peace on earth and to guard them against war and lawless license.

Mira, o Norma, ai tuoi ginocchi (Hear me, oh Norma, befere thee kneeling) 2-054060 Homer and Gluck

This duet is sung by Adalgisa and Norma after the High Priestess has decided not to kill her children, but begs Adalgisa to take them and fly with Pollione. Adalgisa offers to give up the Pro-Consul and to send him back to Norma.

LE NOZZE DI FIGARO

(MARRIAGE OF FIGARO)

Opera in Four Acts by Mozart. Text by Lorenzo da Ponte, after Beaumarchais

First produced at the National, Vienna, May 1, 1786.

"HIS MASTER'S VOICE" RECORDS-LE NOZZE DI FIGARO

another with a girl called Barbarina. Susanna is shortly to be married to Figaro. Cherubino, a sprightly page (the part is always taken by a woman) is very much in love with his mistress, Rosina, but he finds time for flirtations with Susanna and Barbarina. The Count wishes to get the page out of the way, and gives him a commission in his own regiment, telling him to join up at once. In the meantime, the Count makes Susanna agree to meet him. The Countess, who is told of this by Susanna, bids Cherubino stay. She and Susanna dress him in woman's attire, it being intended that he should meet the Count in Susanna's place. The plot fails, for the Count arrives, and Cherubino has to fly before he can don his petticoats.

The Countess and Susanna now concoct a letter and send it to the Count. They arrange to change clothes and go to meet the Count at the appointed place. The Countess is to hide and watch what happens. Before the meeting takes place Figaro and Susanna are married; however, she manages to inform the Count she will still keep the appointment. The Count is delighted.

Then follow extraordinary complications which are very clear on the stage, but far from easy to set on paper. Susanna disguised as the Countess, and Rosina disguised as Susanna, go to the meeting-place. Rosina hides. Figaro, suspecting something wrong, appears and hides too. Cherubino has fixed the same spot to meet Barbarina. Seeing Susanna he runs to her and attempts to kiss her. The Count has entered, and runs also to the supposed Susanna. Cherubino is sent flying with a box on the ears. The amused Rosina then has to listen to her husband's love-making. He kisses the supposed Susanna's hand and gives her a diamond ring. Figaro (who, it will be remembered always had a soft place in his heart for Rosina) discovers Susanna dressed as Rosina. Figaro kisses her. The Count, looking round, sees the embrace. The whole plot is soon discovered when servants arrive with lights. Almaviva is very shamefaced, and swears to be a model husband in the future.

The curtain falls on three happy couples, for Cherubino has returned, and

claims Barbarina.

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"HIS MASTER'S VOICE" RECORDS Overture

o682 Royal Albert Hall Orchestra (conducted by Landon Ronald) 2-0502 London Symphony Orchestra (conducted by Nikisch)

This overture is generally considered as one of Mozart's masterpieces in orchestral music. Its delicately beautiful music, gay and sparkling from beginning to end, has no reference to the themes of the opera, but stands by itself as an independent prelude to the work. It is constructed in the classical symphonic form, beginning presto with some passages in unison, these being followed by a sprightly theme to which alternations of piano and forte give piquancy. Some brilliant passages introduce a second melody, of most enchanting character, played by the violins. A little later, yet a third delicious tune is added, and from this material the composer has woven, with wonderful skill and ingenuity, a piece which enchants the ear by its immortal youthfulness and gaiety.

Se vuol ballare, Signor contino ? (Will you dance ?)

7-52096 de Luca

Susanna, who is to be married to Figaro, tells her prospective husband that Count Almaviva is always trying to flirt with her. Figaro decides to be revenged on his master. He invites the Count to come to a dance where, Figaro says, he will be able to watch him and find out the truth.

Non so più cosa son, cosa faccio (Oh, what feelings)

7-53023 Galli-Curci

Cherubino, the page, meeting the sympathetic Susanna, confides in her that he is desperately in love with her mistress, the Countess Rosina.

Non più andrai

2-052042 Sammarco

Figaro, hearing that the page Cherubino is to become a soldier, sings to him this splendid air in march time. He bids him devote himself to his military duties and no longer play the part of a lover. Mozart is said to have been inordinately proud of this air. When the rehearsal for the first performance was taking place, the singers and the members of the orchestra burst into loud applause.

ACT II

Porgi amor qualche ristoro (Love, I pray, on me take pity) 03028 Melba. 03506 Licette

The Countess sings this beautiful appeal to Love to cast soothing spells on her sorrowing heart.

Voi che sapete (What is this feeling?)

03051 Patti. 2-053027 Melba. 053215 Geraldine Farrar 03603 (in English) Brola. D.55 Stella Power

Cherubino cannot come into Rosina's presence without sighing. Susanna tells Rosina that the poor boy is in love with a beautiful lady, and has written her a poem. Rosina bids Cherubino sing of his lady-love. Taking a guitar, the page describes the pleasure that pains, the pains that delight. What is this feeling? he asks.

ACT III

Dovo sono i bei momenti ? (Gone for ever these days of pleasure)

In this exquisite aria the Countess recalls the tender vows made to her by her husband, and the bright hours they have spent together. Now her faith is shaken, when she knows him to be inconstant. It is one of the sweetest melodies which Mozart has left us.

Che soave zeffiretto (Song to the Zephyr)

2-054100 Sembrich and Emma Eames

In this number, called the letter duet, one hears Mozart at his best. The orchestration reaches a very high level. Rosina and Susanna write a letter to the Count, suggesting that Susanna would like to meet him secretly.

ACT IV

Deh ! vieni, non tardar (Oh, why so long delay ?)

053099 Sembrich. 053274 Selma Kurz

Susanna dressed as Rosina, and knowing Figaro is hiding and can hear her, sings a passionate love song to an imaginary lover. Ah, why so long, she sighs. Why does the loved one not come to take her in his arms? She certainly obtains her object and makes Figaro furiously jealous.

ORFEO ED EURIDICE

(ORPHEUS AND EURYDICE)

Opera in Four Acts by Gluck. Text by Ramieri di Calzabigi

First produced in Vienna, October 5, 1762 (Gluck conducting). First performance in London, at Covent Garden, 1770.

The Principal Characters are:

ORFEO, a singer	 Contralto
EURIDICE, his bride	 .Soprano
Amor, the god of love	 .Soprano

In "Orfeo ed Euridice" Gluck laid the foundation of opera as we know it to-day. Certainly Gluck broke away from the lines upon which so-called operatic music was being given in his generation. "Orfeo" is a milestore

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The story follows the beautiful Greek legend. Euridice has been bitten by a serpent, and her husband, Orfeo, is inconsolable, and weeps at her tomb. The god of love, Amor, takes pity on the singer and tells him he may descend into Hades and seek the shade of Euridice in Pluto's dark kingdom, but, there is a condition attached. Orfeo, if he would bring his bride back to the upper

regions again, must return to earth without looking upon her face.

Orfeo wins admission through the gates of Hades. In time he comes to the Valley of the Blest, and there he finds Euridice. He prays her to follow him, but never looks at her face. She follows him out of the valley. As they mount higher and higher, Orfeo still leads her upwards, never turning his face. In a cave, almost in sight of the land of the living, she cries out and weeps because Orfeo is so indifferent to her. At last he can resist no more. He turns and gazes on the face of his beloved one. She sinks lifeless to the ground. Orfeo is about to kill himself when the god Amor, who has watched and seen, appears again to the singer. Touched by Orfeo's fresh sufferings, by a wave of his hand Amor brings Euridice to life again.

"HIS MASTER'S VOICE" RECORDS

Mélodie

3-7952 Kreisler (violin). 2-07975 Elman (violin). 4-7973 Maud Powell (violin)

Very beautiful music accompanies the offer of the god Amor to aid Orfeo in finding his dead bride. The best known part is the exquisite "Mélodie."

Che farò senza Euridice (I have lost my Euridice)

2-053121 Kirkby Lunn 2-053153 Louise Homer.

Orfeo, having almost won out to earth again, cannot resist his Euridice's reproaches. He turns and she dies. In his anguish he sings of his lost Euridice. In vain he calls to her. His heart is wrung with torment.

Su, e con me vieni, cara (Arise, dear one) 054456 Gadski and Homer

Orfeo is about to kill himself when the god Amor appears to him. "Hold," he cries to Orfeo, and then stooping over the dead Euridice he brings her back to life.

OTELLO

(OTHELLO)

Opera in Four Acts by Verdi. Text by Boito after Shakespeare.

First produced at La Scala, Milan, February 5th, 1887. First given in London, May 18th, 1889.

	The Principal	Characters are:	Service Annual Control
OTELLO, a Moor	general in the	Venetian Army	Tenor
DESDEMONA wife	of Otello		Soprano

AFTER producing "Aida," Verdi was mute for sixteen years. At the ripe age of 74 he produced "Otello." It is said that the towering physique and the mighty vocal organ of the late Francesco Tamagno inspired the veteran composer to write an opera for this famous tenor. Tamagno created the role at La Scala. "Otello" abounds in melody, and reaches the highest degree of

dramatic power.

In Act I Otello, the new governor, lands in Cyprus and announces glad tidings. He has defeated the Turks and now comes with his beautiful young wife Desdemona to take up his office. He appoints Cassio his second-incommand, to the disgust and rage of Iago. Iago has been an intimate friend and confidant of the Moor. He plans the downfill of Cassio. Over their wine Iago and Cassio grow merry and Cassio drinks unwisely, urged on by Iago. In a quarrelsome mood he insults the late governor of the island, and the two cross swords. Otello enters and finds Cassio involved in a drunken broil. He sternly rebukes the newly appointed officer and relieves him of his office. Iago's plan has worked.

Iago next attempts, in Act II, to poison Otello's mind against his beautiful Venetian bride. He hints at this, and insinuates that. Cassio is dragged in, and when the generous-hearted Desdemona pleads with her husband for the disgraced soldier, Iago has innuendoes ready. The Moor becomes restive, then suspicious, finally madly jealous. Iago secures a handkerchief which Desdemona has carelessly let drop. With this he hopes to bolster up some chain of evidence to carry his infamy further. He boldly tells the Moor that Cassio is Desdemona's lover. The proof 'Well, she has given Cassio a handkerchief which he always carries next his heart. Otello and Iago enlarge

upon the perfidy of Cassio and take an oath to punish him.

In Act III we find that Desdemona's handkerchief has been placed by Iago in Cassio's apartment. All unsuspecting the soldier carries it with him to the presence of Otello. Iago induces Cassio to speak of a certain Bianca, a lady whom he loves. The Moor, who is listening, imagines Cassio is speaking of Desdemona. On Cassio's departure Otello and Iago declare that Desdemona and Cassio deserve death. Iago undertakes to kill Cassio. As the act closes, messengers from Venice arrive with the news that Otello is deposed as Governor,

and Cassio appointed in his place.

Act IV takes place in Desdemona's bedchamber. The beautiful girl is sad, and feels a presentiment of coming disaster. She thinks of her happy, innocent childhood. Kneeling, she sings an Ave Maria. Otello breaks into that peaceful scene with features distorted with unbridled fury and mad jealousy. He shouts his vile accusations of unchastity at that white, girlish figure bent in prayer. Then cries to her, she must die. With a pillow he smothers her. The alarm is sounded, and all come in. Her innocence is proved, and Iago's devilry exposed. The hot-blooded Moor is now torn with

"HIS MASTER'S VOICE" RECORDS - OTELLO

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remorse. He flings himself beside the dead woman and kisses her lips. "Oh, Desdemona! Oh, Desdemona, dead!" he cries. Then, drawing his dagger, the Moor dies by her side.

"HIS MASTER'S VOICE" RECORDS

ACT I

Una vel! Una vessillo!
(Ho! A vessel! Sailing yonder!)

054331 Paoli, Sala and Goetzen.

Otello's friends are standing on the quay awaiting the incoming of the Moors' battleships. A fierce storm is raging. Through the clouds and rain they sight a vessel struggling to make the harbour. They think her lost, and then the lightning shows her still afloat.

Esultate! l'orgoglio musulmano sepolto è in mar (Glad tidings! Our wars are over!)

52673 Tamagno. 2-052119 De' Muro

The late Francesco Tamagno was world-renowned for the phrasing of this short number. Otello disembarks from his weatherbeaten ship and cries out to his friends on shore that he has glad tidings. Rejoice 1 The Turks are defeated 1

Inaffia l'ugola! (Brindisi) (Let me the canakin clink!) (Drinking song) 052161 Scotti. 2-054026 Amato and Setti

lago, set on making the unsuspecting Cassio drunk, sings this rollicking drinking song. They fill Cassio's glass, and force him to toast the beautiful Desdemona.

Ei favella già con troppo bollor (He is young, handsome, a voluble knave)

7-52001 Scotti

With insinuations of the youth and probable mutual attractiveness of Desdemona and Cassio, Iago paves the way for his cunningly thought-out plot.

ACT II

Credo in un Dio crudel (I believe in a cruel God)

2-052090 Titta Ruffo. 2-052052 Amato. 2-052134 Dragoni

This famous number corresponds to the great speech of *Iago* by Shakespeare. He admits that he is cruel, vain, cynical and evil. He blames the Creator for making him what he is. For the consequence of his evil-doing he cares nought, for death will end all things. For when death comes, there's nothing more. Heaven is an ancient lie.

"HIS MASTER'S VOICE" RECORDS - OTELLO

Ora e per sempre addio, sante memorie! (Tu? Indietro! Fuggi!)
(Now and forever, goodbye, sacred memories!) (Leave me!)

2-52811 Paoli. 52675 and 052102 Tamagno. 7-52017 Caruso. 2-052123 De' Muro.

This is Otello's first wild outburst of rage after Iago has insinuated Desdemona's faithlessness. The Moor bids farewell for ever to the joys of battle, the neighing steed, the pomp and circumstance of glorious war. Farewell to everything! What more does life hold for him?

Sì, pel ciel marmoreo giuro! (We swear by heaven and earth) 2-054049 Caruso and Titta Ruffo

The dramatic act closes with a great duet between Otello and Iago. They swear by Heaven and earth, and call on God to witness their resolve for vengeance.

ACT III Era la notte (It was night)

052366 Battistini. 2-052158 Baklánov

In this song the crafty Iago brings forward to Otello certain proof of relations between Desdemona and Cassio, telling him that he has overheard Cassio talking of her in passionate accents in his sleep.

Ah! mille vite gli donasse
(Ah! That the slave had forty thousand lives!)

054337 Paoli and Goetzen

In this air Otello swears vengeance against Cassio, saying that if he had forty thousand lives, that were still too little for his revenge. There is a dramatic outburst where Otello cries out in embittered phrases for Cassio's blood.

Dio! mi potevi scagliar tutti i mali (Heaven! Had it pleased thee to try me!) 052336 Paoli. 2-052120 De' Muro

Otello seeks Desdemona and bitterly reproaches her with infidelity, then roughly pushes her from his presence. The Moor sings this aria, commiserating with himself because Heaven is afflicting him. He sees no hope of future happiness.

Vieni, l'aula è deserta (Come then, the hall is deserted.) 054330 Paoli, Salvati and Goetzen

Iago tells Cassio the hall is deserted, and encourages him to speak of Bianca, the lady he loves. Otello is listening behind a screen, and thinks they discuss Desdemona. Iago's plot thrives.

"HIS MASTER'S VOICE" RECORDS - OTELLO

Questa è una ragna (This is a spider's web)

54451 Paoli, Salvati and Goetzen

This is the great trio between Otello, Iago and Cassio. Otello is hidden. Iago rejoices because his cunning trick with Desdemona's handkerchief has been successful. Cassio is holding the incriminating handkerchief, little knowing it belongs to Desdemona.

ACT IV

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of is Salce, salce (The Willow Song)

053211 Melba

Desdemona is in her bedchamber, preparing to retire. She thinks of a poor girl she once knew who lost her reason and wandered about singing the Willow Song. Desdemona repeats the song. It is a very sad and beautiful aria that tells of a woman with a broken heart.

Ave Maria, piena di grazia (Hail, Mary, full of grace) 2-053021 Melba

Verdi must, indeed, have been inspired when he composed this wonderful prayer. Kneeling before the Madonna, Desdemona, with the foreboding of death in her heart, supplicates the Virgin to watch over her in her hour of death

Niun mi tema (Morte d'Otello) (Do not fear me) (Death of Otello)

052068 and 52674 Tamagno. 052328 Paoli. 052431 De' Muro.

The Moor has smothered Desdemona, and now learns of Iago's treachery and lying. His remorse is terrible. "This still remains," he cries, drawing his dagger and stabbing himself. He kisses the dead woman again and again, until, with the name of Desdemona on his lips, he sinks lifeless by her side.

Tamagno, when he made this record, frightened the record-makers with

the realistic manner in which he sang the death scene.

I PAGLIACCI

PAILLASSE (THE PLAYERS)

Opera in Two Acts. Music and Text by Leoncavallo

First performance at the Dal Verme, Milan, May 21, 1892. First production in London, May 19, 1893.

The Principal Characters are .

Canio (in the play, Pagliaccio)	Tenor
NEDDA (in the play, Columbine)	Soprano
TONIO (in the play, the Clown)	Baritone
PEPPE (in the play, Harlequin)	
Silvio, a villager	

When the curtain drops on "I Pagliacci," Leoncavallo tells us, "The comedy is ended." Do we not expect comedy with a gay Harlequin, a dainty Columbine,

a fantastic Clown and a Pierrot? But the story spells bitter tragedy. Tonio, the misshapen Clown, comes before the curtain and tells us all the world's a stage and all the men and women only players. Canto, his young wife Nedda, and his companions announce an evening performance. It is to be the old story of Punch and Judy. Canto goes off to the tavern. Only Nedda and the Clown are left to guard the mummers' belongings. Tonio makes love to the pretty Nedda. She will have none of him, and seizing a whip cuts him across the face. The hunchback, cringing away, vows revenge. Nedda has tired of the precarious wandering life, and listens to the young peasant, Silvio, who loves her. They arrange to elope that night after the performance. This is overheard by Tonio, still smarting from his whipping. It is his chance. He runs to tell Canio of the projected infidelity of Nedda. Canio, who is already suspicious of Nedda, returns to find out who the lover is, but is too late. He only hears Nedda's last words: "Forever I am thine." He demands to know her lover's name. Nedda refuses to tell him. In his rage he threatens her with his dagger, but Peppo restrains him.

Canio decides that he must play his part and don his motley, though his

heart is breaking. So, it is "Laugh Pagliaccio!"

In the second Act we have a barnstormers' theatre in the village square. The play begins, and the action is almost identical with what is happening in the lives of the actors. The secret lover, the unfaithful wife and the arrival of the outraged husband. It is too much for poor heartbroken Canio; in portraying the injured husband he awakes to the reality. He has to play at punishing the fickle wife. He stabs her. Silvio leaps from his place among the spectators on to the stage. Canio now knows. The dripping dagger flashes once more, and Silvio falls. Bowing to the horrified audience, Canio remarks:

"The comedy is ended."

And the orchestra plays down the curtain with "Laugh Pagliaccio!"

"HIS MASTER'S VOICE" RECORDS

ACT I

Si può? (Prologo)

(A word, allow me!) (Prologue)

2-052054 Amato. 2-052001 Scotti. 052305 Battistini 2-052135 Dragoni. 7-52137 de Gogorza C 968 Peter Dawson

Tonio announces himself: "I am the prologue." He tells us that they the mummers, are beings of flesh and blood like the rest of the world. He indicates all the human passions they feel, and that they have to act upon the stage. "Now will ye hear the story?" he asks. "If so—ring up the curtain."

Un nido di memorie (Prologue Part II) (A song of tender memories)

052306 Battistini C 968 Peter Dawson

This is the continuation of the Prologue.

Son quà! (They're here) 54673 La Scala Chorus

Headed by Canio, and with a donkey and cart, the little band of wandering actors marches through the village to the delight of the children.

O! che volo d'augelli (Ballatella) (Oh, birds without number)

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2-053066 Alma Gluck. 2-053102 Bori

The trembling of the strings gives us the theme of the birds. Nedda, left alone, and thinking of her lover, Silvio, sings of the song-birds. To her disgust she finds Tonio, the hunchback clown, listening and doting on her.

Decidi il mio destin (My fate is in thy hands)

054389 Battistini and Moscisca

The young peasant, Silvio, sings to Nedda that his fate is in her hands. He begs her to cut adrift from her vagabond life and fly with him after the play is over that night. Without her, he tells her, he cannot bear to live. She tells him it is madness, and that he must forget her. In her heart she will love him always—but farewell.

E allor perchè (Why hast thou taught me)

054390 Battistini and Moscisca

Silvio still pleads, why has she taught him to love her so, why has she kissed him? Why has she given him so much bliss, only now to tell him to leave her. Nedda can resist him no longer. "Yes, take me, love," she cries, "For ever I am thine." Silvio disappears as she sings these words. Canio creeps in and overhears.

Vesti la giubba (Me grimer) (On with the motley)

052159 Caruso. 7-52065 Martinelli. 052166 Paoli. 7-52149 Johnson. 2-032035 Ansseau. 02180 Harrison (in English)

Canio knows that the young wife he adores has a lover. He wrings his hands in misery. He is an actor and must put on his ridiculous motley garb, and sing and laugh. "Am I a man?" he cries. No, he is only a "pagliaccio"—he must play his part. Laugh Pagliaccio!

Versa il filtro nella tazza sua! (Pour the potion in his wine)

54339 Paoli, Cigada, Corsi and Huguet

In the play Peppe, the harlequin, is the lover, and Nedda, the Columbine, plays the unfaithful wife. They are at table. Harlequin makes love, and taking a little phial from his pocket advises Columbine to pour the contents into Pagliaccio's wine. It is a sleeping draught. They hear footsteps, and Harlequin disappears through the window. Pagliaccio now enters. He demands in the play the name of the man who has just left. Columbine refuses to tell.

No, pagliaccio non son! (No, pagliaccio, no more)

2-052034 Caruso. 052167 Paoli

It is in this great aria that Canio cries out he is not a mummer but a man. So full of misery, so fierce and real is his manner that even the dull-witted peasants begin to suspect that they are assisting at something more than a play.

A Festival Drama in Three Acts. Music and Text by Wagner.

First produced at Bayreuth, July 28th, 1882.

The Principal Characters are:

TITUREL, a Holy Knight	Bass
Amfortas, his Son	Baritone
GURNEMANZ, a veteran Knight	Bass
Parsifal, a "Guileless Fool"	. Tenor
KLINGSOR, an evil Magician	Bass
Kundry	Soprano

THERE will probably always exist two schools of thought in regard to repre-

sentations of the master's last and greatest work "Parsifal."

Wagner stipulated that public performances should only be given in the special setting at the Festspielhaus in Bayreuth. After the expiration of the copyright Madame Wagner offered the most determined opposition to representations away from Bayreuth. New York was, however, not to be denied, and a performance took place at the Metropolitan Opera House in 1903. "Parsifal" has since been given in opera houses in England, France, Italy and Spain.

It is held by many that "Parsifal" requires an atmosphere and singers suitable to its solemn story, which is not cast in the mould of stock theatrical spectacles. Those who would listen to the Good Friday music should enter the auditorium as if passing through the doors of a cathedral, out of the glare and noise of the busy world. It is argued that to take one's luxurious seat in an opera house, pleasantly flushed with good cheer, is to assist at this work

in a spirit at variance with its sacred import.

Again, the tenor, with ears still tingling from the applause he won yesternight by his amorous rendering of "Questa o quella," is not the interpreter intended by Wagner to unfold the mystic fervour of one who is ignorant of sin and who can resist temptation.

If for nothing else, the music lover has "Parsifal" to thank for introducing an innovation in English opera houses. The would-be listener must be in his seat before the curtain rises, or cool his heels in the vestibule until it drops again; thus can the opening scene be listened to without interruption.

The legend of the Holy Grail, the cup from which Christ drank at the

Last Supper, is referred to by Wagner in "Lohengrin."

Monsalvat is a rocky stronghold in the Pyrenees, where a splendid sanctuary has been built. It is guarded by a band of knights of unimpeachable repute, who devote themselves to the care of the Chalice or Holy Grail and the Lance which pierced the body of the Saviour on the cross. Amfortas, the son of Titurel, has long commanded this band of knights. In the neighbourhood there dwells a magician, Klingsor, who has envied the peace and great honour enjoyed by the Knights of Monsalvat. In his rage and desire for revenge he has by black magic transformed the desert surrounding Monsalvat into a garden of voluptuous beauty, and, by the aid of the Evil One, has peopled it with a bewildering company of fascinating houris, half women and half sensuous flowers. Alas! One by one the knights encounter the flower-maidens and become spell-bound by their beauty and enchantments, and so fall from grace.

"HIS MASTER'S VOICE" RECORDS - PARSIFAL

Amfortas seeks to end this catastrophe. He goes forth, armed with the sacred lance, to do battle with the magician, Klingsor. He meets Kundry, the Imost beautiful of all the flowers in this demoralising demesne—and succumbs. So, when he comes to fight the magician, Klingsor wins the sacred lance from Amfortas's hand and wounds the Knight of the Grail.

The contrite Amfortas finds his way back to Monsalvat, wounded and broken spirited. As the appointed leader, he must still officiate at the Holy Rites and Ceremonies. His wound is grievous, and cannot be healed by earthly balms. He is weighed down by mental remorse and physical agony. One day in a vision he learns that the only relief for him can come through a guileless fool—one who is ignorant of sin and can resist temptation.

The character of Kundry, the beautiful, must be explained. She is a being of two natures. On the one hand she craves for the companionship and friendship of the Holy Knights, at the same time she is subject to the

hypnotic power of Klingsor, who drives her to use her fascinating beauty to encompass the downfall of the Brethren.

Kundry is the reincarnation of Herodias, the wife of Herod, who mocked with laughter at the death throes of the Crucified One. So she wanders through the eternity of reincarnations under a curse of laughter, which only the relief of tears can cure.

In Act I we are introduced to the youth Parsifal. Wandering with bow and arrow in the neighbourhood of Monsalvat, he innocently draws an arrow at a wild swan, and brings it to earth. This bird is one of the sacred swans, and the Knights hasten forth and seize Parsifal. The shread old knight Gurnemanz protects the simple lad. In his heart he wonders, could Parsifal be the "guileless fool" & Gurnemanz, to test him, takes the boy to the castle and there, watching him closely, permits him to witness some of the sacred rites which the poor suffering Amfortas is forced to celebrate. The boy stares without emotion at the stream of Heavenly light which falls upon the Holy Chalice, but he is momentarily affected by a cry of agony from Amfortas as he drags his wounded body through the observances of the ceremony. Gurnemanz is out of patience with such a fool. Opening a side gate, he pushes Parsifal out of the castle with contumely.

In Act II we are with Klingsor. The magician is occupied with necromancy. He has learned of the "guileless fool," Parsifal, and fears what the future may hold, and he knows that the lad is now approaching the Klingsor Castle. Using every weapon of his evil art, Klingsor gains the mastery over Kundry and, bending her will to his desire, bids her go meet the lad and call forth

every seductive fascination, and so raise a sinful passion in Parsifal.

As Parsifal approaches the castle, he finds himself amid a wealth of flowers and singing maidens. They use their arts in vain. So Kundry comes in all her beauty. Gently speaking of his mother, she wins the boy's sympathy, Too soon Kundry tries her hand in turning this sympathy into love. When she presses her lips to his and gives him the first passionate kiss of love, Parsifal awakes to the mission of his life, and, breaking away from her encircling arms scornfully rebukes her. Kundry, the beautiful, has failed to turn aside the "guileless one" from his destined path.

Klingsor rushes out with the sacred lance and hurls it at Parsifal. The lance flies high and hovers motionless in the air above Parsifal's head. The boy seizes it and makes the sacred sign of the cross. A crash from Heaven

follows, the magician's castle and his garden fall to ruins.

Kundry drops at Parsifal's feet among the faded flowers.

HIS MASTER'S VOICE" RECORDS - PARSIFAL

Many years pass before Act III continues the story. Kundry has been found apparently lifeless by the knights, who have now taken her into their service. Time has not treated the Order well. Amfortas, worn to distraction by physical pain and bitter self-reproach, is failing in his duties. One day to Monsalvat there comes a stranger knight in black armour, carrying a lance.

It is Parsifal again, no longer the "guileless fool."

The old knight, Gurnemanz, recognises the spear, Kundry the man. brings him water in her pitcher and, washing his feet, dries them with her hair. Gurnemanz annoints Parsifal with water from the Holy Spring, and kneels before him in token of Parsifal now being the new King of the Grail.

Parsifal's first act is to baptise the reclaimed and repentant Kundry, who now sheds tears of joy and so is released through holy love from her long-

lasting curse.

Proceeding to the Temple of the Grail, Parsifal touches Amfortas with the sacred lance and, healing his wound gives him absolution for the past.

Parsifal, reverently taking the Holy Grail, kneels silently praying. The Heavenly Light pours down once more-illuminating the Chalice and filling the temple with a halo of glory.

Amfortas is pardoned, and Kundry won back from darkness to light. A

white dove descends and flutters over Parsifal's head.

Voices from afar are heard:

"Wondrous work of mercy Salvation to the Saviour I"

"HIS MASTER'S VOICE" RECORDS Prelude

ACT I, Part I -040772 ACT I, Part II -040773 ACT I, Part III-040774

The Prelude immediately takes the listener, in imagination, to the scene of the Grail Temple and its solemn ceremonial. The orchestra begins by intoning the melody known as the "Love-Feast" motif, this being followed by the majestic grail theme. The exquisite "Faith" melody then makes its appearance. From these themes the Prelude is constructed.

Verwandlungsmusik (Transformation Music)

Part I -040778 Part II-040779

Act I.—This music-known as the "transformation"-is played as Gurnemanz leads the young Parsifal through the rocky passes to the Temple of the Grail, a panorama being employed on the stage to illustrate the journey The principal theme used is that which typifies Amfortas's anguish and This is worked up to a great climax, at the end of which the music dies down, and we hear the Temple bells and the march theme of the Knights of the Grail.

"HIS MASTER'S VOICE" RECORDS - PARSIFAL

Act III.—Again Gurnemanz and Parsifal (now arrayed as a Knight of the Grail) journey to the Temple. The music is more sombre than before, and finally becomes a funeral march for the dead Titurel, father of Amfortas. At the end are heard once more the Temple bells, and the beginning of the Knight's march, as they lament the state of the Grail services.

Charfreitagszauber (Good Friday Spell) Parts I and II

044252 and 044253 Yadlovker and Knüpfer 040776 and 040777

Parsifal has arrived at the "flowery mead." Gurnemanz tells him that it is Good Friday, and the two together sing in strains of serene loveliness of their joy in this holy day, on which the flowers and fields take on a new fragrance and beauty.

PATIENCE

(OR, BUNTHORNE'S BRIDE)

Comic Opera in Two Acts by Sullivan. Text by Gilbert

First produced at the Opera Comique, London, on April 23rd, 1881.

The Principal Characters are :

PATIENCE
BUNTHORNE
JANE
GROSVENOR

In the eighties of Good Queen Victoria's reign came a sudden realisation that there was nothing so horrid and so divorced from the beautiful in life than the furniture, the decorations and the dress called "Victorian." Oscar Wilde and his school of æsthetic thought, like all reformers, carried their cult to the extreme. But good work was done when squashed strawberry coloured silks and peacock feathers ousted the antimacassar and the gilded clock with a glass cover. In this Opera, which, incidentally, contains some of Sullivan's daintiest music, Gilbert hits out at the extremists of æstheticism.

Bunthorne, the æsthete of the story, finds himself the Prince Charming of twenty love-sick maidens' hearts, maidens in the movement, who languish in æsthetic gowns and the approved æsthetic manner, but yet do not appeal to his æsthetic sense. He makes love to a milkmaid, Patience, and so astounds her simple heart that she seeks advice on the subject of this so-called "love." She learns that it is only natural and right to love somebody with a self-sacrificing love, so, determining to do her duty at all costs, she falls in love with an old school-mate, Grosvenor, the idyllic poet and "apostle of simplicity." He returns her affection, but they decide that their love is not

sufficiently self-sacrificing, and that they must part. As it is evident to Patience

"HIS MASTER'S VOICE" RECORDS - PATIENCE

the twenty languorous maidens are drawing lots for Bunthorne, and offers to be his bride. On his accepting Patience, the girls withdraw in high disgust and devote themselves to their neglected admirers, the twenty Dragoon Guards. leaving these also when the novelty has worn off, for the poet Grosvenor.

In the second act we hear Patience telling Grosvenor, who is tired of the twenty attentive maidens, that she loves him, but must be Bunthorne's. Bunthorne, finding them tête à tête, becomes jealous and departs in high dudgeon, accepting the attentions of the elderly Jane. The conciliatory Dragoons transform themselves into æsthetes and eventually find favour in

Grosvenor comes down from the æsthetic pedestal and, as a common-

place young man, wins Patience in spite of Bunthorne.

Bunthorne's "has to be contented with a tulip or a lily."

Selection

C131 Coldstream Guards

LES PECHEURS DE PERLES

(THE PEARL FISHERS)

Opera in Three Acts by Bizet. Text by Carré and Cormon First produced at the Théâtre Lyrique, Paris, September 29, 1863.

The Dringinal Characters are .

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Leila, a priestess	.Soprano
Nadir, a pearl fisher	Tenor
Zurga, a chief	Baritone
NOURABAD, the High Priest of Brahma	

THE story is of two Singalese pearl fishers, Nadir and Zurga, who both love

Leila, the priestess of Brahma.

They, hating to quarrel, take a solemn oath never to approach Leila again, thinking thus to cure themselves of their infatuation and to live happily as brothers. Zurga is elected chief by the pearl fishers, and is given powers of life and death over his companions. Leila finds her way later to the fishing grounds, and appears as a veiled woman who comes to pray for the success of the fishermen. Nadir recognizes her voice, and all his old love returns.

Leila, ever mindful of her vows of chastity as a Brahmin priestess, repulses him. Nadir, however, in the end persuades her of his great love, and induces her to fly with him.

The lovers are captured by the Brahmin priests, and Nadir is brought before the elected chief, Zurga. He is sorry for the lovers and releases them. The High Priest, however, drags off the veil from Leila's face, and Zurga sees

Nadir has broken his oath. Nadir and Leila are condemned to die.

In remorse at having passed the death sentence, Zurga makes one last noble attempt to save the life of his friend and of the woman they both love. While the Hindoos are preparing the funeral pyre on which Leila and Nadir are to die, Zurga kindles a fire in the camp and rushes on to the scene, pointing to the burning camp and calling to the Hindoos to fly and save their children from the flames. In the ensuing panic he gives the lovers their victory

"HIS MASTER'S VOICE" RECORDS - PÉCHEURS DE PERLES

Scarcely have they flown, when the Hindoos return, full of lust for revenge, and Zurga finds his cruel death on the funeral pyre.

"HIS MASTER'S VOICE" RECORDS

ACT I

Del tempio al limitar (Au fond du temple saint) (At the threshold of the temple)

2-054109 Gigli and Pacini. 054134 Caruso and Ancona 2-034031 Clement and Journet

The two friends Nadir and Zurga recall in this duet how they saw the beautiful Leila for the first time in the temple, and felt at once that love growing towards her which might so easily have proved fatal to their friendship.

Je crois entendre encore (Mi par d'udir ancora) (I still seem to hear)

2-032026 Caruso. 7-52032 McCormack

Nadir's agitation at Leila's reappearance shows only too clearly that his love for her has been but slumbering. At the sound of her voice, all the memories of his first sight of her are borne back vividly to him.

ACT II

De mon amie fleur endormie (Sleeping flower of my love) 7-32014 Caruso

Inside the temple Leila is enduring all the tortures of a fierce struggle between duty and impulse. Nadir approaches, pleading with this beautiful song for her love. Mindful of her oath, she repulses him; but his song and his pleading conquer, and she flies to his arms, the priestess's vows forgotten.

LA PERLE DU BRÉSIL

(THE PEARL OF BRAZIL)

Opera in Three Acts by David. Text by Gabriel and Saint-Etienne. First production at the Théâtre Lyrique, Paris, November 22nd, 1851.

The Principal Characters are:

ZORA ... Soprano
LORENZ, her lover ... Tenor
ADMIRAL SALVADOR ... Baritone

Admiral Salvador is in love with a young Brazilian girl, Zora. He sets sail with her for Spain, meaning to have her educated and marry her. He discovers that she has a lover, Lorenz, who, in the disguise of a common sailor, is on board the ship.

A storm drives the ship on to a dangerous coast. The natives swarm on board and are about to put the crew to death, when Zora sings a hymn to the great Spirit the natives worship, and so touched are they that they spare

the lives of the crew. The admiral, realising that they owe their lives to Zora, gives her in gratitude to Lorenz.

"HIS MASTER'S VOICE" RECORDS Charming oiseau (Couplets du Mysoli) (Thou charming bird)

2-033027 Tetrazzini. 033060 Calvé. 2-033062 Galli-Curci. 2-033067 Mabel Garrison. 033126 Frieda Hempel.

The words have little interest. The song is sung to an imaginary bird with glowing plumage. "How sweet he is, the Mysoli!" are the ending words. The air is a favourite one with all coloratura soprani and has a fascinating flute obligato.

PHILÉMON ET BAUCIS

Opera in Two Acts by Gounod. Text by Barbier and Carré First produced in Paris in February, 1860.

The Principal Characters are:

oprano
Tenor
Bass
aritone

In this work the great French master is in lighter vein. Jupiter and Vulcan, annoyed at the proceedings of the Phrygians, come down from Olympia to earth to look into matters on the spot. The two gods seek shelter during a storm in the humble home of the aged mortals Philémon and his wife Baucis. So hospitably are the immortals treated, and so devoted do the old pair seem, that Jupiter, instead of throwing a thunderbolt, as he is so fond of doing, gives them a renewal of youth.

Baucis has been a very pretty girl in her young days. So that, when the bent figure straightens, and the flash comes back to the eye, the ever-amorous Jupiter is wonderstricken. The god falls in love with his delightful handiwork and tells the now beautiful young Baucis so. Philémon begins to look serious. Baucis, however, is endowed with all the cardinal virtues. Jupiter is sent

about his business. The happy pair commence life all over again.

"HIS MASTER'S VOICE" RECORDS

Danse der Bacchantes

2-0609 Royal Albert Hall Orchestra (conducted by Landon Ronald)

The music commences, after a few preliminary bars, with a quaint theme (for wood-wind) played over a piquant rhythm. This presently gives place to a graceful melody in the major, played by oboe, the strings murmuring a soft accompaniment. Presently the first theme re-appears and gradually the music quickens and increases in brilliance as the dance becomes more animated, winding up with a striking coda formed from the first of the themes.

Vulcan's Song

02425 Whitehill. 5-2140 Radford

Vulcan tells of his work as the blacksmith of antiquity. He sings of the weapons he forges for mankind. The rhythm suggests the clinking of the anvil.

The Principal Characters are:

HERMAN	Tenor
COUNT TOMSKY	
PRINCE YELETSKY	
LISA	
THE COUNTESS, "Queen of Spades"Mez	

THE scene is laid in St. Petersburg at the close of the eighteenth century in the days of Catherine the Great. Herman, a fashionable young officer, is in love with an unknown lady. He is unsettled, and spends all his nights at cards. Prince Yeletsky announces his engagement to Lisa. The lady turns out to be Herman's fair unknown. Her chaperon is an old Countess, nicknamed the "Queen of Spades," once a gay young beauty, about whom a secret was whispered, connected with the gaming-table.

Herman makes his way at nightfall to Lisa's boudoir. He declares his passion in the air, "Forgive me, oh divinity." The pair are interrupted by

the Countess knocking at the door.

At a masked ball private theatricals are given representing a scene in Arcadia with Chloe and Daphnis, a shepherdess and her swain. They sing the pastoral lyric, "Ah, viens, mon doux berger." Amor and Hymen crown the happy

pair.

Amongst the audience is Herman, to whom Lisa, masked, gives a key to the door from the Countess's room to hers. She tells him she is his alone. Herman conceals himself in the Countess's room. Returning from the ball, the Countess dozes off in an armchair. Herman causes the Countess to wake in a fright. In the air " If you ever knew," he begs the old lady to reveal the secret of the cards, if ever in her youth she knew the ardour of love. by his violence, the old woman dies suddenly. Lisa comes in to find her protectress dead, and, discovering that Herman's object was only to learn the secret of the cards, she orders him to be gone.

Unwilling still to believe in her lover's baseness, Lisa writes to him to meet her on the Quay. Reading her letter in his room, Herman is appalled by the apparition of the Countess. The ghost tells him to rescue Lisa and marry her,

and then three cards, three, seven and ace, shall bring him fortune.

Lisa meets Herman again at midnight by the canal near the Winter Palace. She has sacrificed her honour to him, only to find him a murderer, impelled by the lust of gold. He comes to the trysting-place, but is already a madman. He seems not to know her, and can think of nothing but winning gold at the gaming-table with the Countess's secret. Horrified to find that her fears are well-founded, Lisa throws herself into the canal.

Unlucky in love, Prince Yeletsky hopes to be more fortunate at cards. Staking heavily on the cards, which, according to the predictions of the Countess's ghost, were to turn the tide of his fortune, Herman wins a huge sum at the gaming-tables, but loses all in a bout with the Prince, where he thinks to play the ace, but discovers that the card in his hand is the Queen of Spades. The ghost of the Countess appears. Herman stabs himself in despair and, dying,

"HIS MASTER'S VOICE RECORDS-PIQUE DAME

begs the Prince for forgiveness. The wraith of Lisa appears to tell him he is forgiven.

"HIS MASTER'S VOICE "RECORDS

ACT I

Forgive me, oh Divinity

2-022000 Rosing

In Lisa's boudoir, Herman apologizes for his intrusion, declaring his passion in this melodious air. The old Countess knocks at the door to enquire why her granddaughter is up at so late an hour. Lisa conceals Herman behind a curtain; then dismisses him after the Countess has come and gone.

ACT II

O viens, mon doux berger (Oh, come, my gentle shepherd)

2-034020 Destinnova and Duchêne

The love-affairs and final union of Daphnis and Chloe are pictured in this delightful duet, in a scene reminiscent of Watteau and the Arcadian sentimentalities of the eighteenth century.

If you ever knew

2-022001 Rosing

Impelled by his passion, Herman entreats the old Countess to reveal to him the secret of the cards which she is reputed to possess, and by which he hopes to enrich himself for his union with Lisa. Enraged by the old woman's silence, he draws a pistol to threaten her, and she dies in a fright, taking her secret with her. Lisa rushes in, and overwhelms him with reproaches.

THE PIRATES OF PENZANCE

Comic Opera in Two Acts by Sullivan. Text by Gilbert.

First performance at the Bijou Theatre, Paignton, December 30th, 1879. First produced in London at the Opéra Comique, April 3rd, 1880. A performance was given in New York on December 31st, 1879.

The Principal Characters are :

MAJOR GENERAL STANLEY.
THE PIRATE KING.
FREDERIC, a pirate apprentice
THE SERGEANT OF THE POLICE
MABEL, the General's daughter
RUTH, a pirate maid-of-all-work

THE opera "The Pirates" is always a great favourite at every Gilbert and Sullivan revival. It is delightfully whimsical and full of dainty and melodious music. The pirates were all orphans and most considerate to other orphans, particularly to their orphan apprentice, Frederic. On his twenty-first birthday he declares he is free from his apprenticeship, and bids the pirates good-bye.

Ruth, the pirate maid-of-all-work, seeks to keep him. Frederic, however, meets by chance the lovely Mabel, General Stanley's daughter, who, with her many sisters, is picnicking near the pirates' cave. He falls in love with her. The pirates descend upon the gentle maidens and, capturing them, propose to marry them. Their father, the General, comes to the rescue. Failing to overawe the pirates by telling them he is the pattern of a modern Major-General, he falls back on the plea that he is also "an orphan boy." The pirates are touched at hearing this and release the girls, to the Major-General's great relief.

In the Second Act it comes to light that "the pattern Major-General" has told a lie. He is not an orphan boy. Frederic, now happy with Mabel, also learns that it has been discovered that he was born in Leap Year and his birthday is on the twenty-ninth of February; therefore he is not really free from his apprenticeship to the pirates. He has sixteen more leap years to serve! Frederic has a conscience, which tells him to play the game and

return to the pirates.

But piracy is against the law, and there are gallant policemen in Cornwallmen who admit that, while a policeman's lot is not a happy one, still con-"Ta-ran-ta-ra, ta-ran-ta-ra." Then they decide to go. Yes, forward to the foe. "Away we go," the chorus of policemen echoes. "Yes, but you don't go," remarks the anxious Major-General.

Anyhow, the policemen do ultimately capture the pirates. There should, of course, be a hanging, but here comes the Gilbert touch. The police warn the pirates that to claim to be orphans will not help them. What then have they to say for themselves? Well-the pirates are really noblemen "who have gone wrong" and now are very sorry. Gilbert has one more poke at the House of Peers when he makes the Major-General tell the pirates to resume their rank and legislative duties and marry his several daughters.

"HIS MASTER'S VOICE" RECORDS The Sullivan Operatic Party.

B.400 With cat-like tread (Chorus of Pirates). B.401 | Pour, O King, the Pirate Sherry. When a foeman bares his steel.

Selection

C.134 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan).

LE PROPHETE

(IL PROFETA) (THE PROPHET)

Opera in Five Acts by Meyerbeer. Text by Scribe. First produced in Paris, April 16th, 1849. First London production, July 24th, 1849. The Principal Characters are:

JOHN OF LEYDEN, leader of the Anabaptists Tenor BERTHA, his betrothed Soprano

GIACOMO MEYERBEER'S great work is brilliant with fine and tuneful music.

"HIS MASTER'S VOICE" RECORDS-LE PROPHÈTE

The scene and period are laid in the sixteenth century, when the great

Anabaptist rising took place in Holland and Germany.

John is the son of the widow Fides, who presides over an inn in Leyden. He is about to marry Bertha, an orphan peasant girl, who owes allegiance to the overlord, Count Oberthal. It is necessary to obtain the Seigneur's permission for the wedding. So John's mother and the girl go to the castle. The Count is attracted by Bertha's good looks, and determines to keep the girl for himself. A charge is trumped up against the two women, and they are detained by order of the Count in his castle.

In the meanwhile John has met some of the Anabaptists, who see in him a striking likeness to their guardian saint, David. So convinced are they after talking to John that he is the prophet for whom they have been waiting, that they beg him to become the leader of their sect. John has had dreams of becoming a power in the land, but his love for Bertha and his grief at her absence decide him against following their suggestions. In the meantime Bertha has managed to escape, and flies to John's arms with the Count's soldiery hotfoot behind her. John protects her. The Count, furious at this, threatens to kill the mother if the girl is not given over to him.

It is a bitter decision which John has to make. Filial love and piety prevail. Fides is released, and Bertha led away to become the Count's mistress. Life has little left to offer John except bitter thoughts and revenge.

Secretly he joins the Anabaptists. His mother, Fides, believes he has been

killed and his body disposed of.

In Act III we find John of Leyden acknowledged as the Prophet of the Anabaptists. The rising has become a rebellion, and the city of Münster is being besieged. It is here in the Anabaptists' camp, before that city, that

the great tenor aria is introduced in the form of a hymn.

The Anabaptists win their way into the city. John, now called the Prophet, is the hero of the army, and is bowed down to as the true Prophet and leader. But he is looked upon with suspicion by many of his followers. It is in Münster that Fides, now reduced to beggary, meets Bertha, who is seeking John, having once more escaped the clutches of the Count. Fides tells her

that John is dead and lays the blame on the Count's shoulders.

In the wonderful scene at the cathedral, John, as the elected Prophet, is still none too sure of his position. He is about to celebrate the victory after much ceremony. His mother, Fidês, sees the Prophet enter, and recognises her son. She thrusts her way towards him. In an instant John sees that by acknowledging this poor beggar-woman as his mother the whole structure he has built up as a mysterious prophet will fall to the ground. He denies all knowledge of her. Poor Fidês realises the situation and accepts it. She allows herself to be led away as a madwoman and cast into prison. It is when lying in the dungeon that Fidês is given the most beautiful music to sing. At first she cries out at her son's ingratitude and prays to Heaven that he may repent. John comes to her prison cell. He is contrite, and on bended knee craves her forgiveness and her blessing.

While John is seeking forgiveness of his mother, the Emperor's army is advancing against the rebel city. A powerful section of the Anabaptists, distrusting the Prophet, have planned to seize him and give him up, and so save their skins. To add to John's troubles, Bertha now gains admission and

denounces John as a murderer. Before his eyes she stabs herself.

But the Prophet—false or true—decides that his fate is doomed. The innkeeper's son rose to great heights. If this be the end, then John of Leyden decides the débacle shall come with circumstance and pomp. As the Emperor's

"HIS MASTER'S VOICE" RECORDS-LE PROPHÈTE

guards march in to claim the "false prophet," John has the gates closed and, setting fire to the city, contrives an explosion which destroys foes and friends alike.

"HIS MASTER'S VOICE RECORDS"

ACT II

Sopra Berta, l'amor mio 52670 Tamagno

After John has related his wondrous dream to the Anabaptists, they make every effort to persuade him to become their leader and prophet. But not the rosiest future which they can paint for him can take his thoughts from the absent Bertha, to whom he sings this beautiful love song.

O mon fils! (Oh, my son!) 2-033014 Schumann-Heink

This is a song of gratitude from the mother who has been saved from death by her son's sacrifice of his betrothed. She blesses him, recognising the agony of the sacrifice he has made. She prays for his future and ends with a maternal blessing.

ACT III

Ré del cielo (King of Heaven)

52677 Tamagno. 2-52598 Paoli

John, now recognised as the Prophet, listens to his followers as they chant the Miserere and pray for victory. Then John bursts out with this magnificent and noble hymn, acclaiming the King of Heaven, and assuring the Anabaptists of a triumphal march into the city.

I PURITANI

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(THE PURITANS)

Opera in Three Acts by Bellini. Text by Pepoli

First production at the Théâtre Italien, Paris, January 25, 1835. First given in London, at the King's Theatre, May 21, 1835.

The Principal Characters are:

LORD ARTHUR TALBOT, Cavalier	Tenor
ELVIRA, daughter of Lord Walton	Soprano
LORD GAUTIER WALTON, Puritan	Race
SIR GEORGE WALTON, Puritan	
SIR RICHARD FORTH, Puritan	. Baritone

"I PURITANI" is seldom given in these days, but the opera contains some of Bellini's brightest and most delightful melodies. The action takes place in England during the struggle between the Cavaliers and Roundheads, or Puritans, as Count Pepoli calls them.

Elvira is the daughter of Lord Walton, Roundhead Governor of Plymouth, who would have given her in marriage to a brother Roundhead, Sir Richard

Forth, but the young girl is in love with a Royalist, Lord Arthur Talbot. In Plymouth Castle is confined Queen Henrietta, widow of Charles I of England. After much persuasion Lord Walton gives his sanction to the wedding of his daughter with Lord Arthur Talbot, who comes for the ceremony. It is then that he learns that Queen Henrietta is a prisoner in the castle. He sees her taking exercise in the grounds when he is on his way to the chapel where the bride awaits at the altar. Elvira has dropped her veil at the door. The young Royalist soldier seizes the opportunity offered. Picking up the veil, he throws it over the Queen and hurries her out across the drawbridge. The guards naturally take her for the bride and let the couple pass. Quickly Lord Arthur obtains a boat and effects the Queen's escape to France. A hue-and-cry is raised, and Lord Arthur is proscribed as a traitor with a price upon his head. He is forced to hide, and has no opportunity of communicating with his beloved Elvira. She, thinking he has basely deserted her at the altar steps, loses her reason. Wandering one day in the woods she meets Arthur, and at the sight of him becomes herself again. The lovers' joy, however, is short-lived. Sir Richard Forth and his men-at-arms are watching. Arthur is captured and condemned to be shot. Before the sentence can be carried out, news comes that the Roundheads have been defeated and a reprieve for Lord Arthur is brought hot foot by a messenger.

Amid great rejoicings the happy pair are united.

"HIS MASTER'S VOICE" RECORDS

ACT I

Ah, per sempre io ti perdei (Ah, from me now for ever parted)

052314 Battistini

Sir Richard Forth learns with pain that Elvira can never be his. For she loves the Royalist, Lord Arthur Talbot, and her father does not wish to force upon her a distasteful union. Renunciation is hard. It does not seem possible that he can have lost her for ever.

Bel sogno beato di pace (For ever it haunts me, that vision of gladness)

052316 Battistini

Sir Bruno Robertson, a Puritan officer, disturbs Richard in his sad thoughts, and summons him to take command of the army. But Richard answers that he has allowed love to come before patriotism, and now does not feel worthy of the honour conferred upon him. He then goes on, in a love-song of great feeling, to sing of his beautiful dream.

ACT II

Qui la voce sua soave (Yes, 'tis here, where once so brightly)

2-053137 Galli-Curci. 7-53012 Hempel. 2-053160 Sembrich

After Arthur's sentence to death for helping the Queen to escape, Elvira loses her reason, and, her mind wandering back to happier days, sings of her first meeting with Arthur, and of those happy dreams which have now melted away. The doleful nature of the first part of the song, followed by the

"HIS MASTER'S VOICE" RECORDS-I PURITANI

wild abandon of the remainder, and the delirious rise and fall of her voice, are characteristic of the wandering state of her mind.

Vien, diletto, è in ciel la luna (Come, my love, the moon is brightly beaming)

053289 Hempel. 2-053072 Tetrazzini

This celebrated aria offers ample opportunity for the advantageous display of a coloratura soprano voice. It is the cry of the stricken *Elvira* for her lover, the expression of a mind wandering beyond the bounds of yearning, into hopelessness, yet ever upheld by the delusion that the lover is near and will hear.

ACT III

Suoni la tromba, e intrepido (Sound out a loud defiant note)

54360 Titta Ruffo and Segurola. 054135 Journet and Ancona 2-154033 Journet and Amato

Sir George, Elvira's uncle, and Sir Richard, pledge themselves in this fine duet to fight together for their Puritan convictions. They have just agreed that Arthur, if he returns subdued and not as a leader of Cavaliers against them, shall receive his pardon. By this means they hope to restore to Elvira her reason.

QUO VADIS

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Opera in Five Acts by Nougues. Text by Kozakievich and de Janasz,

First performance at the Opéra, Nice, February 1909. In Paris, at the Théâtre Lyrique Municipal, November 26, 1909.

The Principal Characters are :

FOUNDED on the celebrated novel of Henryk Sienkievich, the opera paints in vivid colours the Roman world of the age of Nero, and the sufferings of the

early Christians.

Eunice is adorning the altar of Venus in the courtyard of Petronius' house, when her master enters with his friend Vinicius, who is telling him of his passion for a beautiful maiden—Lygia. Petronius offers Vinicius his slave Eunice as a consolation, but the girl on her knees begs to be allowed to remain her master's house. Divining that she is in love with some one in the house, Petronius relents. In gratitude, Eunice introduces Chilon, a wily Greek, who can discover for Vinicius the identity of his beloved. Petronius departs to the palace, where he is to hear Nero recite some new verses. "Nero," he

"HIS MASTER'S VOICE" RECORDS-OUO VADIS

says, " is art its very self," and Petronius will say so until the day when, tired of life, he decides to die-and then he will tell him the truth.

At Nero's festival on the Palatine Mount, Vinicius finds Lygia, and presses his amorous suit. He embraces the unwilling maid with brutal passion, when Ursus, her faithful slave, bursts from the bushes of the garden and bears her

Chilon seeks for some one who will recognize the sign of the fish, which Lygia by a quarryman, Demas, who tells Chilon that the apostle will come that evening to his house, where the Christians await him. Overjoyed at his discovery, Chilon hastens away.

The apostle Peter comes to tell the sorrowing band of Christians that he has returned to them, warned by a vision of Christ coming to Rome to be

crucified again.

At nightfall Chilon leads Vinicius and a gladiator, Croton, to the house of Demas, where Lygia is living. Vinicius and Croton enter the house, from which presently Ursus emerges with the body of the gladiator, which he casts into the Tiber. Vinicius does not return, and Chilon, fearing to be accused of his murder, vows to betray the Christians.

He carries out his plot, and in the vaults of the Coliseum the Christians are awaiting martyrdom. Lygia is there with Demas and Ursus and St. Peter.

Nero announces to the populace a combat between a giant of the North on whose back is to be bound a beautiful girl-Lygia and an aurochs of the German forests. In the arena Ursus overcomes the aurochs. The people and Vinicius demand life and liberty for Ursus and Lygia, which Nero unwillingly

Deprived of two victims, Nero orders the remainder of the Christians to be delivered to the beasts; giving Chilon, their betrayer, a vantage-point at his side from which to watch their sufferings. Agonized by scenes of torture, the sensitive Greek breaks down, and begs forgiveness from Demas. Torn by his emotions, he tells the Roman people that the Christians are innocent, and that Nero is the guilty incendiary of Rome. The furious Cæsar orders him to be thrown to the lions.

The wrathful Roman populace turns upon Nero, overwhelming him with

menaces and mockery.

At his villa near Antium, Petronius, satiated with life's pleasures, decides to die. He writes a letter to Nero, adjuring him by all means to continue to burn cities and spread terror far and wide, but for the love of heaven to give up his singing, at which Rome stops its ears. Alone in his garden amongst the flowers at evening, Petronius prepares for death, telling Eunice that she is free and that all his wealth is hers. Eunice cries to Petronius that she will die with him. They die together just as Cæsar's Prætorians come to arrest the "Arbiter of the beautiful," at Nero's commands.

"HIS MASTER'S VOICE" RECORDS

ACT I

Errar sull'ampio mar (To wander over the mighty sea)

052361 Battistini

"Nero," says Petronius, " is art itself!" Wandering over the seas, in the shade of purple sails in galleys of gold, a divinity like Apollo or Osiris, bathed in rosy light at dawn, gilded by the sunlight, haloed by the moon, a

"HIS MASTER'S VOICE" RECORDS-QUO VADIS

lute in his hand and declaiming beautiful verses, Nero, dancer, singer and poet, wishes to live and reign like a god! . . . Until the day when, tired of life, Petronius tells him the truth, and then at twilight, amongst the flowers, the Arbiter will fall asleep without regret, surrounded by beauty and song.

ACT II

Invocazione a Febea (Invocation to Phœbe)

052362 Battistini

Poppæa summons Petronius to her side, to inquire why he has brought so beautiful a girl as Lygia to Nero's festival. He tells her that it was to give Vinicius an opportunity of meeting his beloved, and assures her in flattering accents that no other charms can compare with those of Poppæa, whom Phæbe herself adorns with her moonbeams.

ACT III

Amici, l'ora attesa è questa (Friends, the expected hour is here)

052365 Battistini

St. Peter was flying into exile from Rome to escape Nero's persecution, when he was met on the road at dawn by the vision of Christ coming to Rome to be crucified anew. He returns to his flock to tell them that the hour of their trial and their glory is at hand.

LA REGINA DI SABA

DIE KOENIGIN VON SABA (THE QUEEN OF SHEBA)

Opera in Four Acts by Goldmark. Text by Mosenthal First production in Vienna, 1875.

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The Principal Characters are :

KING SOLOMON. Baritone
QUEEN OF SHEBA. Mezzo-soprano
ASSAD, Solomon's favourite Tenor
SULAMITH, his betrothed. Soprano

The story tells of the love of Assad, King Solomon's favourite courtier, for the beautiful Queen of Sheba. The young man has seen the Queen at Lebanon, and, returning to Jerusalem, has no eyes for Sulamith, the girl to whom he is betrothed. The Queen at first repulses the youth; then, flattered by his great love for her, meets him secretly and confesses she loves him. Assad thereupon declares he cannot wed Sulamith, and boldly tells King Solomon of his love for the Queen. The King banishes him from Jerusalem. The youth wanders forth into the desert, and there meets Sulamith, who is on her way to a convent. Assad, his earthly temptations overcome, dies in the forgiving woman's arms.

"HIS MASTER'S VOICE" RECORDS

Magiche note (Magic notes)

7-52003 Caruso

Assad, hearing the Queen's maid singing a haunting Oriental song, which brings back to him vividly his meeting with the beautiful woman at the well

"HIS MASTER'S VOICE" RECORDS - LA REGINA DI SABA

at Lebanon, sings this melody. Commencing in a subdued tone, it increases in passion until a most impressive climax is reached.

LA REINE DE SABA

(QUEEN OF SHEBA)

Opera in Four Acts by Gounod. Text by Barbier and Carré

First performance at the Opera, Paris, February 28, 1862. An English version of this opera, under the title of "Irene," was given at the Crystal Palace, London, on August 12, 1865.

Balkis, Queen of Sheba.....Soprano
Adoniram, a sculptor.....Tenor

The story is up-to-date, inasmuch as it hinges on a workman's demand for higher wages, a general strike, and an act of sabotage. Adoniram is a handsome sculptor on whom the Queen of Sheba casts her eyes. So desirable is Adoniram that she regrets her promise to marry King Solomon. Adoniram is about to finish a great masterpiece—a wonderful statue. His discontented workmen, demanding a higher wage, attempt to destroy the model by stopping up the pipes through which the molten bronze is to be poured. However, their intentions are frustrated. The statue is finished. The Queen and Adoniram decide to elope, and she gives King Solomon a sleeping draught. The discontented workmen are not finished with. They inform the King, who causes the lovers to be followed. The messengers overtake them, and kill the sculptor. The Queen in her agony curses Solomon whilst she holds the lifeless body of her lover to her breast.

"HIS MASTER'S VOICE" RECORDS Prête-moi ton aide (Lend me your aid)

2-032021 Caruso. 02807 (in English) Harrison

Adoniram prays to the Fathers of old to lend him their aid to complete his wonderful statue. He prays that the sons of Tubal Cain may guide the molten wave from the caldron to flow into its mould of sand.

She alone charmeth my sadness

02294 R. Radford

This beautiful air is sung by King Solomon to the Queen of Sheba.

Grand March

C.207 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

The piece begins with trumpet calls, followed by striking unison passages. Then a stately theme is played by the brass, this being followed by a quieter theme (on wood-wind). The *Trio* melody is a fine swinging tune, and after the march proper has been repeated there is a grandiose *Coda*.

DAS RHEINGOLD

(THE RHINEGOLD)

Music Drama in Four Scenes by Wagner.

First produced at Munich, 1869. First given in London, May 5, 1882.

The Principal Characters are:

WOTAN)			Baritone
DONNER	Gods		Bass
Loge			
FAFNER (Giant)		Bass
ALBERICH	1 C		Baritone
IVIIME	The second secon		· · Tenor
FREIA			
ERDA			Contralto
Three Rh	ine Maidens	Soprano and	Contralto

THE principal incident of the first scene is the stealing of "das Rheingold" by Alberich. The Rhine maidens, whose duty it is to guard the piece of precious metal from which the "ring" is to be fashioned, make fun of Alberich's efforts to make them fall in love with him, and, in a fit of desperation, he steals this gold of magic qualities, which, symbolic of all earthly power, brings a curse

upon him who possesses it.

In the second scene we find Wotan trying to evade a promised payment to the giants for the wonderful castle they have built for him. (In return for the building of the castle, Wotan has agreed to surrender to the giants Freia the goddess of youth and beauty.) Wotan refuses to clinch the bargain, since Fricka, his wife, begs him not to surrender her sister goddess. Much argument ensues, and Wotan, hearing that Alberich has the Rhinegold, fashioned into wonderful trinkets, decides to visit the cave of this Gnome, accompanied by Loge. During the turbulent third scene in his cave Alberich is made a captive by Wotan, who also plunders the hoarded gold of Alberich. The opening of Scene IV shows us Wotan in the castle of Walhalla, endeavouring to get the magic ring from Alberich. These attempts are interrupted by the giants, who now make a new demand that in return for their labour Freia must be hidden behind a pile of the gold Wotan has maliciously stolen from Alberich. Wotan is forced to consent to this, and the piling up is done by the giants, led by Fafner. All the gold is used up, but the giants declare that one crevice remains to be filled, and that the ring must be placed in this space. Wotan protests in vain, and is forced to wrest the ring from Alberich to be deposited in the crevice. Donner, the god of Thunder, invokes a storm, causing a wonderful rainbow bridge to form a passage to the castle home of the gods, and along this bridge Wotan and his fellow gods proceed slowly to the castle. The musical setting to the closing episode of this scene is extremely beautiful.

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Opera in Five Acts

Music by Wagner. Libretto written by the composer, and based upon Bulwer Lytton's novel

First produced in London, April 16, 1869.

The Principal Characters are:	199
RIENZI	Tenor
IRENE	Soprano
Adriano	Baritone
COLONNA	
Orsini	Bass

THE story takes place in Rome, during the fourteenth century. Rienzi, "the last of the tribunes," is a popular figure. Irene, Rienzi's sister is rescued by Adriano (Colonna's, son) from the designs of a licentious party of nobles, and Rienzi, learning of this, heads an insurrection of the people against the patricians. Irene and Adriano fall in love, and the latter joins Rienzi. Rienzi's party overcome the nobles and he is elected Tribune. After attempts on his life, the nobles eventually overthrow Rienzi's party, through the defection of some of his supporters. The anger of the people is now turned against the Tribune, and he takes refuge from the mob in the Capitol. Irene refuses to desert her brother, although she is urged to save herself by Adriano, who has deserted the Rienzi party, and can effect Irene's escape.

As Rienzi faces the mob, Irene is by his side. The angry people will not listen to his defence. The Capitol is fired, and brother and sister meet their doom in the flames. Adriano, filled with remorse and despair, dashes through

the flames to face death by Irene's side.

"HIS MASTER'S VOICE" RECORDS O righteous God!

03440 Kirkby Lunn

This air, the finest air in the opera, is sung by Adriano (a part which is always given to a contralto), who calls upon the Almighty to help against the anger of the mob.

RIGOLETTO

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Opera in Three Acts by Verdt. Text by Piave, after Victor Hugo's "Le Roi s'amuse"

First produced in Venice, March 11, 1851. First in London, at Covent Garden, May 14, 1853.

In "Rigoletto" Verdi reached the zenith of his career. Only in "Aida," written twenty years later, and in "Falstaff," written in his eightieth year, did he in any degree reach the high standard of "Rigoletto."

"HIS MASTER'S VOICE" RECORDS-RIGOLETTO

There is the gay Duke of Mantua, whose life is one long adventure with pretty women. High or low in degree, it matters not so long as they gratify his will. His hunchback jester is his fidus Achates. Even the Court of Mantua have their feelings outraged and resent it on Rigoletto. A certain count, whose young daughter has been seduced by the Duke, turns and curses Rigoletto for having arranged the affair. Unknown to the Duke, Rigoletto has a pretty daughter, Gilda, whom he keeps in hiding, fearing the Duke may cross her path. When the Duke confides in him that he has caught sight of a pretty girl at church, the jester, little guessing the girl is his daughter, promises more sport.

Rigoletto, still thinking of the Count's curse, seeks out his daughter to make sure of her safety. She does not tell him, however, of the handsome young stranger she has met in church. In the meanwhile the Count and some of the courtiers, having found out that Rigoletto is guarding a young girl, jump to the conclusion that the girl is his mistress, and plan to abduct her, adding to the irony of it by telling him they are seizing a certain other damsel. Thus they enlist Rigoletto in their scheme, telling him, however, that he must come with them blindfolded. So, unwittingly, Rigoletto actually

aids in carrying off his daughter to the Duke's private apartments.

Rigoletto, discovers the plot, and hastening to the palace arrives only to find that his daughter has become the Duke's mistress. Rigoletto vows vengeance and seeks out Sparafucile, a hired assassin, who agrees to murder the man who calls and asks for his sister, Maddalena, that night. The bargain

is struck, and Rigoletto pays the blood-money.

Rigoletto induces Maddalena, Sparafucile's pretty sister, to entice the ever-amorous Duke to her house that night. Once there, the ruffianly assassin will complete the bargain. Gilda overhears this plot and, in spite of the fickleness of her ducal lover, resolves to save him. The Duke goes to Maddalena's house. The time comes for the assassin to murder the Duke, but Maddalena has listened to the Duke's love-making, and would save him. Her brother says he has agreed to kill some one, and he means to. This gives Gilda, who is hiding there, the chance she wants of saving her Duke. She quickly dresses as a page and presents herself at the door. To Sparafucile it is all one; he has been paid to kill a man who calls to see his sister. He kills the page. Gilda's body is sewn up in a sack preparatory to being thrown into the river. Rigoletto, to complete his revenge, claims the body and carries it to the river bank himself. As he is about to cast it into the water, he hears the voice of the Duke singing a love-song in the distance. He cuts open the sack and finds his beautiful daughter Gilda expiring.

The jester falls senseless.

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"HIS MASTER'S VOICE" RECORDS

ACT I

Questa o quella (The one is as fair as the other)

2-52642 Caruso. 7-52073 Martinelli. 7-52044 McCormack In this aria the gay Duke boasts of his mode of life. One woman is as fair as the other; they all attract him in turn.

Pari siamo (We are equal)

2-052004 Scotti. 052215 de Gogorza. 2-052136 Dragoni. 2-62170 Navarro Having conversed with the despised assassin, he thinks: After all, is he any better? He is the slave of the young Duke. He is at his beck and call:

"HIS MASTER'S VOICE" RECORDS-RIGOLETTO

to laugh, to jest, to carry out the most shameful devilments. No, says Rigoletto, I am the equal of yonder hired assassin. I am a courtier.

Deh non parlare al misero (Dear child, recall not to my mind) 04140 D'Argel and Samuell

Rigoletto pathetically begs Gilda to refrain from referring to the past.

Caro nome, che il mio cor (Dearest name)

o53110 Melba. 2-053126 Galli-Curci. o53078 Sembrich. 2-053050 Tetrazzini. o3444 (in English) Violet Essex

So intense has been the *Duke's* love-making that *Gilda* has quite lost her heart. She, in an ecstasy of love, sings his dear name aloud, saying that it is for ever graven on her heart, and that she loves him. The aria finishes after she has entered her chamber.

ACT II

Ella mi fu rapita (She was snatched from me)

7-52125 Schipa

After parting with Gilda at the end of the first Act, the Duke retraces his footsteps with a presentiment of some evil occurrence. He finds an empty house. Gilda has disappeared, and with her that sweet presence which was beginning to awaken in the profligate Duke a sense of virtue and lasting devotion.

Parmi veder le lagrime (Each tear that falls)

2-052076 Caruso. 7-52124 Schipa

He goes on to sing of her falling tears and her cries to him for help, when he was not near to save her. Fate has robbed him, he sings, of his latest conquest.

Povero Rigoletto! (Poor Rigoletto!)

2-052057 Amato and Chorus

This air leads up to a highly dramatic situation. Rigoletto comes to the palace to seek his daughter Gilda, trilling a foolish air whilst gazing about anxiously. He hears the Duke's voice in an inner room. The courtiers mock him. They tell him they have given up Gilda to the Duke. For the first time they learn that the young girl whom he has been hiding from them all is his daughter, not his mistress. Still they prevent his entering the room.

Cortigiani, vil razza dannata (Vile race of courtiers)

2-052056 Amato. 062046 Sagi-Barba

This is the great outburst of Rigoletto, who has laughed so often at the fate of a maiden, and who now realizes that within the next room his own daughter is in the hands of the libertine Duke. He denounces the courtiers as scoundrels, and finally breaks down in tears and begs in pity that they let him rescue his daughter from her fate.

Piangi, fanciulla (Weep, my child)

04141 D'Argel and Samuell

Rigoletto comforts his daughter, who is grief-stricken at her betrayal by the Duke.

Si, vendetta, tremenda vendetta (Aye, my soul, nought but vengeance desiring)

2-054080 Dragoni and Pareto

Goaded by the taunts of the courtiers at the abduction of his daughter,

"HIS MASTER'S VOICE" RECORDS-RIGOLETTO

Rigoletto cries for revenge. He swears that a terrible vengeance shall overtake the Duke. Gilda, in spite of the wrong done to her by the Duke, pleads for him. But in vain. Her supplications, and her father's cries of hatred, form a passionate climax to the second Act.

ACT III

La donna è mobile (Woman is fickle)

2-52641 Caruso. 7-52053 Martinelli. 2-52809 Paoli

It hardly becomes the *Duke* to sing of fickleness, he having a lady-love in nearly every street in Mantua; but, disguised as a soldier, he comes to the inn next door to *Sparafucile's* house, and calls for wine. There is little in the words, which repeat over and over again the theme of women being fickle. There is a great deal in the tune, which is sung and whistled the whole world over. The tenor who created the part of the *Duke* was not given the score of this aria, it is said, until the afternoon of the first performance. Verdi was afraid of the catching air being sung by all the town before the opera was produced.

Bella figlia dell' amore (Un dì, se ben rammentomi)
(Fairest daughter of the graces)

054117 Caruso, Abott, Homer, and Scotti 054199 Caruso, Scotti, Sembrich, and Severina

2-054025 Melba, McCormack, Edna Thornton, and Sammarco

2-054061 McCormack, Bori, Jacoby, and Werrenrath 2-054066 Caruso, Galli-Curci, Perini, and de Luca

Rigoletto and Gilda find the Duke making love to Maddalena. In this, the most wonderful of all quartets, the respective emotions of four of the actors are vividly brought out. Here is consummate art which gives us the tender pleadings of the Duke, the coquetry of Maddalena, the fierce cries of the outraged father, and the heartbroken sobs of Gilda, who sees another woman in the arms of the man she has given herself to. What do the words matter, be they Italian or French or English f The music speaks in language common to us all.

Lassù in ciel (In yonder Heaven)

054392 Battistini and Moscisca

Once more before she dies, Gilda speaks to her father and assures him that she will be waiting in Heaven for him with her mother. Calling out: "At last the curse hath crushed me!" Rigoletto falls senseless over the body of his beautiful dead daughter, the innocent victim of the Duke's perfidy.

RINALDO

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Opera in Three Acts by Händel. Text by Rossi.

First produced at the Queen's Theatre, London, on February 24th, 1711.

The Principal Characters are:

WHEN George Frederick Händel left Hanover to make England his home

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"HIS MASTER'S VOICE" RECORDS - RINALDO

in 1711, the event was celebrated among the music lovers of London by the staging of his operatic work "Rinaldo." The story, which is laid in Palestine at the time of the Crusades, tells of a Knight Templar, Rinaldo, who loves the maiden Almirena, daughter of a nobleman. Almirena is a great favourite of the enchantress Armida, and, to prevent the girl being taken away by the Knight, the enchantress conceals her in a magic garden. The chief complication is that the enchantress has a lover in the person of the pagan King Argante. His Majesty is fickle, for on seeing the beautiful Almirena in the magic garden, he transfers his affections to her. When poor Almirena's plight seems hopeless, the Knight Templar, Rinaldo, fights his way to her and rescues her. The pagan King and the enchantress are taken prisoners and converted to Christianity.

"HIS MASTER'S VOICE" RECORDS

Lascia ch' io pianga ('Mid lures! 'Mid pleasures!)

2-052156 De Luca. 2-053014 Schumann-Henk

This is a very beautiful aria and has been sung by many different classes of singers. It was used by Händel in other operas. Almirena is lamenting her fate when confined in the magic garden. She deplores that 'mid the lures and pleasures of the garden she has lost her freedom.

THE RING OF THE NIBELUNG

A Cycle of Four Operas. Libretto and music by Wagner.

First performance of complete Cycle, Bayreuth, 1876.

THE story of the "Ring," as it is usually called, is based upon the mythological "Nibelungen Lied" (Tale of the Gnomes), freely adapted by Wagner. The four operas, one fairly short one and three very long ones—"Das Rheingold" (The Rhinegold), "Die Walküre" (The Valkyrie), "Siegfried" and "Die Götterdämmerung" (The Twilight of the Gods)—form virtually a tetralogy, but as "The Rhinegold" is in the nature of an introduction, the series can be regarded as a trilogy with a prelude.

In view of the complicated nature of the drama of the "Ring" it is impossible to deal fully with the story, and we can only briefly sketch the outline of the plot. There are no set musical numbers in this opera-cycle. The music and the words of the monumental dramatic poem that constitutes the libretto are closely interwoven. A succession of long musical conversations

carry on the "action," and there is no conventional chorus work.

See: "Das Rheingold," "Die Walkure," "Siegfried," "Die Götter-dämmerung."

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ROBERT LE DIABLE

(ROBERTO IL DIAVOLO) (ROBERT THE DEVIL)

Opera in Five Acts by Meyerbeer. Text by Scribe.

First production in Paris, November 22nd, 1831. First produced in London, at Drury Lane, in 1832.

It was in "Roberto il Diavolo" that Jenny Lind made her first appearance in 1847. The opera was received with great enthusiasm.

Robert, Duke of Normandy, was a victim of heredity. His father was a demon who, escaping from hell, had married the chaste Princess Bertha of Normandy. The influence of his father's evil follows Robert through life in the human shape of an unknown knight, Bertram. His mother's good genius clings to the young nobleman in the form of a foster-sister Alice.

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Robert proceeds to Sicily to win the hand of the far-famed beauty, Princess Isabella. Arriving with the mysterious Bertram, he quickly wins the love of the Princess. At her court, however, he throws himself into a wild riot of extravagance. At one sitting he gambles away his whole fortune—even his horse and armour. This prevents him from taking part in the tournament, the winner of which is to have the right to claim Isabella. The Princess, though annoyed at the behaviour of her lover, provides him with a horse and arms. Even then, Bertram is able to keep the Duke from competing, by enticing him away on the day of the tournament. Robert, who now sees no honourable way of winning the Princess, takes the evil advice of Bertram, and visits a disused convent, where he is surrounded by the lost souls of nuns who have broken their religious yows and now dance round him in a diabolical orgy. He summons the aid of black magic and is shown a bough of mistletoe possessed of magic powers. With this he wins his way to the palace of Isabella, and with a wave of his branch puts her guards to sleep. He tries to force the Princess to his will. She pleads so piteously that the good in his soul awakes. He breaks the bough and the magic power leaves him. In despair he seeks sanctuary in the cathedral. It is here that Bertram

and the foster-sister Alice fight for his soul. The pure young girl triumphs and Bertram vanishes back to the lower regions.

The falling curtain gives us a glimpse of the interior of the cathedral with the sunlight falling on Isabella as she waits for Robert at the altar steps.

"HIS MASTER'S VOICE" RECORDS

ACT III

Demoni fatali, fantasmi d'orror (Ye demons, who Heaven and its mandates defy) Valse Infernale

Valse Internale

In the infernal waltz the demons give vent to their satanic joy over the delivery of Robert's soul to their diabolical crowd. Bertram, who is the rein-

"HIS MASTER'S VOICE" RECORDS - ROBERT LE DIABLE

carnation of Robert's father, uses all the evil forces at his command to drag his son down to infernal depths, his song blending with the chorus of demons with wonderfully weird effect.

Le rovine son queste (Donne chi riposate)
(Voilà les ruines) (Nonnes qui reposez)
(Yes, the ruins are there) (Ye slumbering nuns)
052387 Chaliapin. 032077 Plançon

Bertram leads Robert to a disused convent. Here amongst the ruins he calls upon the nuns sleeping in their tombs, the nuns who broke their sacred vows on earth and whose souls are lost for ever. He tells them not to fear; he is their friend, for he too is lost.

ACT IV

Robert, toi que j'aime (Cavatina) (Oh Robert, my beloved) 033165 Hempel

With the help of the magic bough which he has brought from infernal regions, Robert has safely passed all the sleeping guards and gained admission to Isabella's room, intending to carry her away by force. In this beautiful Cavatina she makes a wonderful appeal to the better side of his nature and, in spite of the remaining influences of his father, her powerful entreaties prevail.

LE ROI DE LAHORE

(THE KING OF LAHORE)

Opera in Five Acts by Massenet. Text by Gallet

First performance in Paris, at the Académie Nationale de Musique, April 27, 1877.

The Principal Characters are:

THE scene is laid in India at the time of the invasion of Sultan Mahmoud (called "the image-breaker") in the eleventh century.

Scindia has become enamoured of his niece, Sita, who is a priestess of Indra in the temple at Lahore. Wishing to marry her, he demands of the priests that they shall give her up. He discovers that she is visited at nightfall by a mysterious stranger, and denounces her to the priests in his jealous rage, but the girl is saved from death by the intervention of King Alim, who proves to be her unknown lover. The priests pardon the sacrilege, but Scindia secretly swears that Sita shall yet be his.

King Alim sets forth into the desert to oppose the hosts of Mahmoud, and

"HIS MASTER'S VOICE" RECORDS-LE ROI DE LAHORE

Sita follows in his train. Alim is defeated and severely wounded by the treachery of Scindia, who incites the army to desert his cause and fly to Lahore. Alim dies of his wounds, and Sita is carried off by Scindia.

Beyond the grave, in the Paradise of Indra, Alim still remembers his earthly love, and begs the deity to restore him to life, so that his destiny may be united

with that of Sita. Indra grants his prayer.

Restored to earth, Alim finds Scindia master of his palace and of Lahore. Returning from his coronation, Scindia meditates on his triumph. The army of Mahmoud is in retreat and Sita will soon be his. He sings of her in the words:

"O Sita, rêve de ma vie, Promesse de mon avenir.

Alim is discovered by the palace guards, and, pursued by them, bursts into the presence of Scindia. The King and the priests are astounded by his apparition. Alim demands that Scindia shall give up Sita to him. The King orders his arrest, but the priests protect him as a madman inspired from on high. At this moment shouts of acclamation are heard, and Sita is borne into the palace as Scindia's queen.

Flying from the nuptial chamber, Sita enters the temple of Indra, and determines to die so that she may rejoin her lost love. Garbed as a priest of Indra, Alim finds her there. Embracing, they are about to fly, when Scindia appears with his guards. Menaced again with separation from her lover, Sita kills herself; and, by the will of the gods, Alim dies at the same moment.

The opera ends with a vision of the temple sanctuary opening to reveal the heaven of Indra. Alim and Sita are seen transfigured at the feet of the

gods.

"HIS MASTER'S VOICE" RECORD

ACT IV

Promesse de mon avenir

2-032046 de Gogorza

Scindia's treachery is crowned with triumph on the day when he ascends the throne of Lahore. The Moslem invasion has ebbed away, and nothing now opposes his will. Sita is crowned as his queen, and the nuptial evening is at hand. It is at this moment that he is confronted with the living victim of his dark ambition, Alim, sent to accomplish the will of the gods.

ROMEO ET JULIETTE

Opera in Five Acts by Gounod. Text by Barbier and Carré, after Shakespeare

First produced at the Théâtre Lyrique, Paris, April 27, 1867. First performance in London, July 11, 1867.

SHAKESPEARE'S immortal love-story is hardly done justice to in the libretto.

The ill-fated lovers, however, are given very beautiful music to sing, music which at times takes us back to the Garden Scene in "Faust." The opera has been called "a love duet with interruptions." The story is so well-known to all that it is only necessary to outline it. The houses of Capulet and Montague are at daggers drawn. Juliet of Capulet and Romeo of Montague are lovers. They plan to marry secretly, Friar Laurence performing the ceremony. There is a quarrel in the street between cadets of the rival houses. Mercutio, Romeo's friend, is killed by Tybalt. Romeo draws his sword, and in the struggle in turn kills Tybalt. For this he is banished from Verona by the prince. He bids Juliet good-bye. Next day she is told by her father that she must marry the Count of Paris that same evening. She dares not tell of her secret marriage to the exiled Romeo. To save her the sympathetic Friar Laurence gives her a sleeping draught which causes a semblance of death. In the last Act Juliet's body has been placed in a vault. Romeo breaks in, and, seeing what he believes to be the lifeless form of his young bride, takes poison and, scating himself on her tomb awaits death. The sleeping draught is losing its effect. Juliet awakes and finds Romeo dying. He expires in her arms. Seizing a dagger, Juliet buries it in her breast.

"HIS MASTER'S VOICE" RECORDS

ACT I

Allons, jeunes gens ! (Air de Capulet) (A ball, Sirs, a ball !)

3-32664 Plançon

In this stirring song Capulet, who has just presented his daughter Juliet to he guests assembled in her honour, calls upon all to dance, make merry and enjoy to the full their glowing youth.

Je veux vivre dans ce rêve (Juliette's Waltz Song) (Nella calma)

(Song, jest, perfume and dances)

03035 Melba. 03482 Licette. 2-033058 Galli-Curci

It is at a ball given by Juliet's father in her honour that she sings this famous waltz aria. In her girlish pleasure at the lights and the music and the dancers she expresses a longing that life shall hold nothing tragic for her, but that the fairies shall always give her happiness and gladness.

Ange adorable (Oh, shrine of beauty)

034187 Geraldine Farrar and Clement. 04195 Buckman and Hyde

Romeo in a mask has ventured to enter the Capulet's ballroom. He sees Juliet and exclaims at her beauty. Juliet is much attracted by the stranger. The duet begins conventionally, and ends in a passion at love scene.

Ballet Music

C.599 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

This is taken from the beginning of the Act. A festival is being held at the house of Capulet, to which have come, uninvited, the young chiefs of the Montague family.

The music is largely in waltz rhythm. The graceful melodies have that romantic feeling so characteristic of the composer. Towards the end there is a suggestion of a march in the fine strains with which the ballet closes.

ACT II

Ah, lève-toi, soleil! (Rise, fair sun in Heaven)

2-032034 Ansseau

Romeo appears under Juliet's balcony and sings an impassioned serenade calling on Juliet to rise like the sun and put the stars to shame by her brightness. It is the counterpart to the famous balcony scene in Shakespeare's drama.

Salut, tombeau sombre ('Tis there, all hail, oh tomb !) 032227 Paul Franz

Romeo gains admission to the tomb, and cries out at the sight of the apparently lifeless Juliet. He decides life has no meaning to him now. He kisses his dead bride, and drinking the contents of his phial of poison cries: "My love, thus do I pledge thee!"

RUDDIGORE

(OR, THE WITCH'S CURSE)

Comic Opera in Two Acts by Sullivan. Text by Gilbert. First produced at the Savoy Theatre, London, January 22nd, 1887.

The Principal Characters are:

ROSE MAYBUD	
MAD MARGARET	
Hannah	
ROBIN OAKAPPLE (Sir Ruthven Murga	
SIR DESPARD MURGATROYD	
RICHARD	
ADAM	

"Ruddigore," a witty satire on the sensationalism of mid-Victorian plays, did not meet with the usual success accorded to the Gilbert and Sullivan operas. It is the story of the curse under which the old family of the Murgatroyds laboured since the time of the first Baronet, who incurred a witch's displeasure through his persecution of sorcery. The curse obliges the holder of the Baronetcy to commit a crime every day, or die. As this career does not appeal to the present Baronet, Sir Ruthven, he disappears from the castle and takes up his abode in the neighbouring village under the name of Robin Oakapple, and the curse falls upon the head of his brother Despard. Robin Oakapple fain would win favour in the eyes of Rose Maybud, the belle of the village, but his advances are of so timid a nature and his love-making so shy that Rose enters on a flirtation with Richard, Robin's sailor foster-brother, whom Robin has sent to plead his cause. While Richard is pleading his own cause instead, Sir Despard Murgatroyd appears upon the scene and, discovering Robin Oakapple as his brother, forces upon him the accursed baronetcy, of which he is thoroughly tired. So Robin is once more Sir Ruthven Murgatroyd, and must occupy his time in the concoction of a fresh crime for each day. Rose

"HIS MASTER'S VOICE" RECORDS-RUDDIGORE

Maybud cannot possibly wed a "bad, bold Baronet," so she turns her attention to Sir Despard, who is, however, claimed by Mad Margaret, a victim of one of

his enforced crimes.

In the second Act, the Portrait Gallery of the Murgatroyds comes to life. All the departed Baronets step out of their frames, and, during a conference which now takes place, discover a neglected clause in the Witch's Curse, which renders it invalid. The Witch's terms were that the Baronet should die who let a day pass without a crime, and, as they had all been most careful to commit exactly one crime per day, they should never have died. Thus the curse has been out of force for years, and the attempted criminality useless.

However, the re-animated Baronets decide to stay where they are, and instead of returning to their frames, witness the union of Despard with Mad Margaret, and Robin with Rose Maybud, who has graciously accepted the

Baronet, now that he is no longer "bad and bold."

Selection

C.639 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

SAMSON ET DALILA

Opera in Three Acts by Saint-Saēns. Text by F. Lemaire

First production at Weimar, December 2, 1877. First performance at
Covent Garden, London, in concert form, September 25, 1893.

 The Principal Characters are:

 DALILA
 Mezzo-soprano

 SAMSON
 Tenor

 HIGH PRIEST OF DAGON
 Baritone

"Samson and Dalila" overflows with tuneful melody. Critics have declared that its orchestration places it amongst the greatest operas of the modern French school. The story follows the narrative as told us in the

Bible.

In Act I the scene shows us the square at Gaza and the Israelites under the heel of the Philistines. Abimelech, Satrap of Gaza, appears and mocks, with blasphemous insults, the God of Israel. Samson leaps forward and slays the tyrant. The Jews gather courage at this daring act and, rising in a body, fall upon the unprepared Philistine soldiers and rout them. Samson of the flowing locks is now a hero. His strength is invincible. The soldiers having fled, the Philistine maidens, headed by the beautiful Dalila, come forth and dance before the Israelites. Dalila employs every fascination to attract the popular hero, who falls a victim to her charms.

In Act II Samson and Dalila have retired to a distant valley. Dalila in her heart nurses resentment against the Israelite hero. He, a man of action and full of patriotism, is already chafing at his enervating love-bonds. The High Priest of Dagon comes to Dalila and tempts her with bribes to betray to the Philistines the secret of her lover's great strength. She, using every seductiveness known to woman, adorns herself in the richest garments and sparkling jewels, then with tender looks and passionate appeals entices from

her lover the secret of his strength.

In Act III Samson has been shorn of those flowing locks that lend him his supernatural strength. The Philistines have had both his eyes put out. I ike a slave he is forced to grind corn at the mill. Then, for the sport of the Philis-

tines, now masters again of Gaza, he is dragged into the Temple of Dagon. Dalila is there to laugh at the blinded, helpless man, who when in the prime of his strength had been her lover. The High Priest, remembering the reason of the death of Abimelech, cries out that Dagon is mightier than the God of Israel. Samson breathes a prayer to the God of his fathers that for one moment he may be given back his former strength. Shaking himself free, he seizes the two pillars which support the temple. With his great strength he sways them. The roof crashes down and buries him and all his enemies.

"HIS MASTER'S VOICE" RECORDS

ACT I

Dance of the Priestesses

0838 Albert Hall Orchestra (conducted by Landon Ronald)

This charming orchestral interlude occurs in Act I; the priestesses of Dagon, with Dalila at their head, come out from the temple with garlands and dances. Samson sees Dalila for the first time and is attracted to her, While they gaze at each other, the dance continues. The music is graceful. a melody with a touch of Oriental languor and melancholy, picturesque orchestration and a piquant rhythm.

Arrêtez, ô mes frères (Figli miei, v'arrestate) (Let us pause, o my brothers)

52681 Tamagno. 2-52597 Paoli. 4-32274 Franz

Samson of the strong right arm is addressing his fellow-Hebrews. "Let us pause, my brethren, and bless the holy name of our God." He tells them they will one day break from their bondage, and again raise the altar in Gazato the God of Israel.

Je viens célébrer la victoire (I come to celebrate your victory)

2-034026 Caruso, Louise Homer, and Journet

Dalila, the Philistine, and her maidens dance and sing to the now victorious Hebrews. "I come to celebrate your victory," she tells Samson, though in her heart she is already plotting to betray him, once she has him in her power. An old Hebrew warns Samson against giving himself to the Philistine woman. Her beauty so attracts Samson, however, that he cannot take his eyes from her. Yet he prays to God to keep him from falling into sin. The emotions of the three characters singing this trio are wonderfully brought out.

Printemps qui commence (The song of spring)

2-033053 Julia Culp. 2-033031 Kirkby Lunn

Dalila, to complete the subjugation of Samson, then sings him the famous Spring Song. She tells him the spring is calling for love, and that she will wait for him to come to her arms.

ACT II

Amour, viens aider (Love, lend me thy aid)

2-033032 Kirkby Lunn. 2-033073 Louise Homer

Dalila is waiting at her house for Samson, and muses on her coming triumph. She calls on love to aid her in encompassing the downfall of the Israelite.

Mon cœur s'ouvre à ta voix (My heart opens at thy sweet voice)

7-33023 Julia Culp. 2-033074 Louise Homer. 7-33026 Alma Gluck 033064 Brohly. 2-033033 Kirkby Lunn. 03408 Edna Thornton

This great song of love and passion is sung by Dalila when endeavouring to tempt Samson to give himself body and soul to her. "My heart, at thy sweet voice, opens like a flower," she cries, and with her arms around him calls him the dearest of men. It is then that she coaxes from him that the secret of his strength lies in his flowing locks.

ACT III

Vois ma misère, hélas! (See my distress, alas!)

2-032029 Caruso and Chorus. 052169 Paoli

Samson, blinded and shorn, is painfully pushing round the great wheel of a corn mill. A group of other chained prisoners stands by. Samson cries out in his misery, and calls on the Lord God of Israel to help him. Some of the prisoners scoff at the giant's distress, others join in the prayer to God to relieve them from their afflictions.

IL SEGRETO DI SUSANNA

(THE SECRET OF SUSANNA)

Opera in One Act by Wolf-Ferrari. Text by Enrico Golisciani First produced at Munich, 1909, as "Susannens Geheimnis."

The Characters are :

COUNT GIL	 Baritone
COUNTESS SUSANNA	 Soprano
SANTE, the butler	 Dumb

The young Count and Countess are on their honeymoon at the Count's country house. He is a jealous bridegroom, and affects a dislike to tobacco. Susanna had learned to smoke, and to be without her cigarette is a penance. She smokes when her husband is out. The Count detects the odour of tobacco first in the room and then in his wife's hair. He jumps to the conclusion that he has a rival. Susanna, thinking that he is only annoyed at her cigarette, laughs the matter off lightly. This infuriates the husband, who proceeds to break up the happy home. There is calm at last; and, taking his hat, the Count goes out.

After such a scene Susanna's nerves call for a cigarette. She has hardly lighted it before the jealous husband bursts in by the garden window. He sniffs. Ah! A man must be there! He pounces on Susanna, seizing the hand she is holding behind her back. He catches hold of the lighted cigarette! The blister on his finger shows him the absurdity of his delusion. They kiss and make it up, and to celebrate the reconciliation each lights a cigarette at

the same candle.

"HIS MASTER'S VOICE" RECORDS

Via! così non mi lasciate (Why don't you let me go?)

7-53025 Geraldine Farrar

There is a fierce quarrel between the young Count and his bride. He suspects her of having a lover, and tries to force a confession from her. Susanna, whose secret lies in quite another direction, tries to draw away from him, reproaching him for his conduct.

Il dolce idillio (The delightful idyll)

2-054039 Farrar and Amato

At last the secret has been disclosed. The young Countess is not faithless to her husband. She has merely been indulging in a clandestine cigarette. A reconciliation takes place, and they sing of happiness once more found.

SEMIRAMIDE

Opera in Two Acts by Rossini. Text by Rossi, after Voltaire's "Semiramis"

First produced at the Fenice, Venice, February 3, 1823. First performance in London, at the King's Theatre, July 15, 1824.

The Principal Characters are:

ROSSINI is said to have composed this opera in one month. In its day it was regarded as Rossini's greatest masterpiece. It is seventy years ago since Grisi electrified audiences with her rendering of "Bel raggio lusinghier."

Twenty-five years later Patti and Scalchi made the opera very popular.

The scene is laid in Babylon. Semiramide, the Queen, has murdered her husband, King Ninus. In this she was assisted by a royal prince, Assur, who so hoped to mount the throne. The Queen is in love with the youthful warrior Arsaces (unbeknown to her, Arsaces is her own son). The wraith of King Ninus appears at his tomb and announces that Arsaces is to be his successor. On the return of the warrior, Assur seeks to slay him. The Queen throws herself between them and receives a fatal thrust from Assur. Arsaces revenges her death by killing Assur, and becomes King of Babylon.

"HIS MASTER'S VOICE" RECORDS

ACT I.

Bel raggio lusinghier (Bright gleam of hope)

2-053034 Tetrazzini. 053217 Sembrich. D.465 Flora Woodman

In the temple of Belus, the Queen decides to announce that the warrior Arsaces shall succeed to the throne. The enamoured Queen sings of the bright gleam of hope she feels on hearing that Arsaces is returning to Babylon.

"HIS MASTER'S VOICE RECORDS"-SEMIRAMIDE

Overture

C.237 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan).

This was a great favourite on the concert platform. It opens with a hymnlike tune, brightening into graceful melody; this gradually gives place to a sombre, mysterious theme picturing the entrance of King Ninus' tomb.

SHAMUS O'BRIEN

A romantic Comic Opera in Two Acts by Sir Charles Villiers Stanford.

Libretto founded on the poem of Joseph Sheridan Le Fanu,

written by George H. Jessop.

The first performance of "Shamus O'Brien" took place at the Opéra Comique, London, on March 2nd, 1896, when Mme. Kirkby Lunn played the part of Nora O' Brien.

"Shamus O'Brien" is a "folk-opera" dealing with the life in an Irish village immediately after the suppression of the rebellion of 1798. Shamus has been "outlawed" because of his anti-English views. The British Army captain Trevor is endeavouring to arrest Shamus for sedition, but is unable to find him in his native village of Ballyhamis. Mike Murphy, who always plays up to military authority, spies on Shamus and gives information to Trevor that brings about the arrest. Kitty O'Toole fascinates Trevor and various love episodes occur in the opera. It is very risky for a British Army officer to fall in love with an Irish peasant girl, especially when her brother-in-law is under arrest! In this case the love affair leads to the release of Shamus (through the intervention of Father O'Flynn, Nora O'Brien, and Kitty O'Toole and to the shooting of Mike Murphy!

The opera is full of incidents that are happening to-day in Ireland.

"HIS MASTER'S VOICE" RECORDS

Overture

2-0699 The Symphony Orchestra, conducted by the Composer.

The composer makes considerable use of two traditional folk-tunes, viz;—the Irish Air known as "The Top of the Cork Road" or, commonly, as "Father O'Flynn," and the old English March Tune of the time of Cromwell, known as "The Glory of the West." Both these are heard in the rollicking overture.

Music Drama in Three Acts, by Wagner.

First produced at Bayreuth, 1876. First given in London, May 1882, in English in 1898.

The Principal Characters are :

		Tenor
THE WANDERER (WO)	TAN)	Baritone
ALBERTCH		Baritone
BRÜNNHILDE		Mezzo-Soprano
ERDA		Bass Contralto Mezzo-Soprano

Siegfried (the son of Siegmund and Sieglinde) is the central figure of this opera. In the first two acts we see the hero in his forest home. Mime, a smith, is commissioned to make a sword for Siegfried. He forges several. all of which are broken by the young man, who possesses much strength. Siegfried demands that the pieces of his father's sword be forged together. Mime's attempts are in vain, and the hero, taking over the anvil himself, mends the magic sword. Later Siegfried slays Fafner, who has assumed the guise of a dragon, and in the process his fingers become stained with the blood of the transformed giant. Siegfried accidentally tastes this blood, and immediately he is able to understand the song of a bird in the forest. The bird directs Siegfried to enter the cave to secure the ring, which is done. The bird now reveals to Siegfried that Brünnhilde is sleeping near at hand waiting for the hero Siegfried to reach the fire-encircled spot. Guided by the bird, Siegfried proceeds to Brünnhilde's resting-place. At the foot of a wild, rocky mountain we see Wotan, in Act III, endeavouring to bar his way, but the god has his spear shattered by the magic of the sword of the hero. Siegfried passes through the flames, rescues Brünnhilde (the first woman he has seen), and the opera closes with a very beautiful love duet.

"HIS MASTER'S VOICE" RECORD

ACT I

Song of the Forge

7-52103 Palet

It will be remembered that, in the second act of the "Valkyries," Siegmund, at the time of being slain by Wotan, is carrying a magic sword, and in the duel with Hunding this sword becomes broken. The broken pieces pass into the possession of Mime, who owns the forge seen in the first act of "Siegfried." Siegfried demands of Mime that his father's sword shall be mended. Mime fails in his task, and Siegfried collects the pieces and forges the sword anew. During the work he sings the grat Forge Song, the music and words of which recall all the previous incidents in the "Ring."

ACT III.

Duet

044111 Saltzman-Stevens and Cornelius

Siegfried pleads his love after rescuing Brünnhilde. She demurs, but the ardour of the impetuous hero conquers. The goddess maiden surrenders herself as the curtain falls.

SNYEGOUROTCHKA

(SNOW MAIDEN)

Opera in Four Acts, and a Prologue, by Rimsky-Korsakoff. Text by Ostrovsky First produced in Petrograd, March 1882.

The Principal Characters are:

SNYEGOUROTCHKA S	oprano
Misguir, her loverB	aritone
LEHL, a shepherd	ontralto

Here is the pretty Russian story of Snyegourotchka. Her mother is Spring, her father Winter, and their offspring is a snow-maiden. Love never pauses as he passes her by. Lehl, the handsome shepherd, sings serenades and passionate love-songs in vain. The snow-maiden remains unmelted by love-making. Pitying her, her mother bids her learn a lesson from the flowers. The rose, the carnation, the jessamine, combine to aid Snyegourotchka in finding love. So that when young Misguir comes riding by she gives herself to him. The wedding is arranged. The bridegroom gives his snow-maiden the first hot kiss of love, whereupon she melts away. The distracted Misguir flings himself into a river.

"HIS MASTER'S VOICE" RECORD

Song of the shepherd Lehl

2-3396 Alma Gluck

This song is the gem of the melodious opera. The shepherd is trying to melt the cold heart of the snow-maiden.

Aller au bois (Go seek in the forest)

7-33008 Alma Gluck

The beauty of this superb record lies in great vocal display and a truly wonderful rendering of a most melodious air.

LA SONNAMBULA

Opera in Three Acts by Bellini. Text by Romani

First produced at the Carcano, Milan, March 6, 1831. First performance in London, at the King's Theatre, July 28, 1831.

The Principal Characters are :

"La Sonnambula" is graceful, tender, and melodious. In the middle of the last century it was probably the most popular opera of the day. It will always be remembered for the great prime donne who sparkled in the rôle of Amina. Malibran, Grisi, Jenny Lind, and Adelina Patti were enamoured of the score. The story is a very slight one. The pretty Amina, who is about to be married to Elvino, is a somnambulist, though no one knows it. In her sleep she wanders

"HIS MASTER'S VOICE" RECORDS-SONNAMBULA

about the village in which she lives. She has been seen at times, but the simple peasants have taken her white figure to be a wandering ghost. One night, Amina, all unconscious, walks into the village inn, where by chance Count Rodolfo, the seigneur, is staying. She is discovered in his bedroom by the mistress of the inn. Rodolfo quickly realizes that the young girl is sleep-walking, and, marvelling at her beauty and innocence, hurriedly departs. This discreet action on the Count's part does not, however, save a village scandal. Elvino hears the story, and is furious. He casts Amina off. Poor Amina is distracted and becomes still more restless in her dreams. Count Rodolfo, hearing of the village talk and Elvino's hasty action, comes forward in a manly way and declares the girl to be innocent. Elvino still does not believe it. He watches Amina's house, however, the next night. Amina comes out and steps on to a rickety bridge over the fast-flowing mill stream, a dangerous footbridge which is no longer used. Elvino sees the frail woodwork totter under even her light footstep, and rushes to save her. She crosses safely, however. He seizes her in his arms and then she awakes. So does he. Their wedding, it is hoped, relieves the village of its wandering ghost.

"HIS MASTER'S VOICE" RECORDS

ACT I

Vi ravviso (I see these scenes again)

052356 Chaliapin. 7-52000 Scotti

The Count Rodolfo returns to the village after a long journey and sees with pleasure the familiar scenes he remembers so well. There is the old mill and the fast-flowing mill-stream, with the disused footbridge across it.

ACT III

Ah! non credea mirarti (Could I believe)

o3084 Adelina Patti. 2-053135 Galli-Curci. 2-053049 Tetrazzini. 2-053090 Alma Gluck

Amina is crossing the dangerous bridge in her sleep. She sings of Elvino, who has cast her off, and her friends, who look askance at her. She weeps because her former happiness has faded away like the flowers her lover used to bring her.

Ah, non giunge uman pensiero (Oh, recall not one earthly sorrow)

053100 Sembrich

There is great joy in this happy air, which brings down the curtain. Amina wakes to find herself in Elvino's arms. She foresees, after all, that the happiness she has thought dead will revive, and happy with Elvino she will find peace from her troubles,

SUOR ANGELICA

(SISTER ANGELICA)

Opera in One Act by Puccini. Text by Forzano.

First produced at the Metropolitan Opera House, New York, December 14th, 1018. First given in London at Covent Garden, June 18th, 1920.

The Two Principal Characters are: SUOR ANGELICA Soprano THE PRINCESS, her aunt Contralto

WE are in the quiet and peace of cool cloisters and a convent garden. cypress trees whisper soothing messages to the holy women who tend the garden and devote themselves to thoughts of a pure and spotless life. Among these is Sister Angelica. In the background is the convent cemetery, where the sisters sleep when God calls them.

In such a haven of rest Sister Angelica tells her beads and seeks to forget

the world.

Outside those high walls there is the great world—the real world. Once Sister Angelica lived there as a princess, and in living loved-all unwisely. A little son was given her. A great storm of scandal fell upon her, and to expiate a sin committed in the real world, the young girl sought a convent with its promise of forgetfulness. But the thoughts of a child somewhere out vonder have never been erased.

To the convent one day comes a visitor, a princess. It is the aunt of Sister Angelica. They speak of the past. "And my beautiful baby?" whispers Angelica. "He is dead!" is the message from that other world.

Sister Angelica gathers herbs and certain flowers which supply ingredients for a deadly poison.

There is yet a third world—that world where dwells her baby boy. She

takes the poison, then in remorse, begs with contrite heart for pardon.

A sudden light bursts upon her dying eyes. The Lady of Consolation appears, holding by the hand a little child. Leaving the Madonna's side the boy, with welcoming arms outstretched, greets the dying woman.

IL TABARRO

(THE CLOAK)

Opera in One Act by Puccini. Text by Adami, based on Gold's " La Houppelande"

First production at the Metropolitan Opera House, New York, on December 14, 1898. First given in London, June 18, 1920.

The Principal Characters are:

MICHELE, a skipper..... GIORGETTA, his wife..... Luigi, a longshoreman.....

This short opera, intended by Puccini to be given with "Suor Angelica" and

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"HIS MASTER'S VOICE" RECORDS-IL TABARRO

"Gianni Schicchi" in one evening, provides the melodramatic story of a

wife's infidelity and a husband's revenge.

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Michele, eye-witness to a stolen meeting between his young wife, Giorgetta and his boat assistant, Luigi, decides to add to the zest of their next meeting. At the time appointed for the tryst, Michele comes upon the waiting Luigi, and by force extracts from him a confession of his love for Giorgetta. Infuriated, he strangles his assistant, and holds the body under his long cloak. Upon the appearance of Giorgetta, Michele asks her whether she would not like to rest under his cloak. Surely under a husband's cloak can a wife find love and happiness! "Come, then!" says the husband, opening wide the folds of his "tabarro."

What is left of Giorgetta's love falls to the ground!

TANNHAUSER

Opera in Three Acts. Music and Text by Wagner.

First production at the Royal Opera, Dresden, October 19th, 1845. First produced in London, at Covent Garden, in Italian, May 6th, 1876.

The Principal Characters are:

HERMANN, Landgrave of Thuringia	Bass
Tannhäuser	Tenor
Wolfram von Eschenbach	Baritone
WALTHER VON DER VOGELWEIDE	Tenor
ELIZABETH, niece of the Landgrave	
Venus	. Soprano

The story of "Tannhäuser" tells of the struggle between good and evil, of the highest love for the pure maiden Elizabeth, and the sensuous passion for the mythical goddess of love, Venus. The knight and minstrel, Tannhäuser, seeks the underground grotto of the Venusberg, where he dallies for a year, forgetting the beautiful girl, Elizabeth, with whom he has been in love. After a ceaseless round of sinful pleasures and wild orgies, Tannhäuser remembers his knighthood and decides to return to earth. In vain the goddess of love conjures forth fresh temptations. The knight calls on the name of the Virgin Mary, and so wins his way to the light and returns to earth. On reaching his native land, he learns that Elizabeth still loves and mourns him.

At the court of Elizabeth's father a singing contest is announced, and the prize is to be the gracious lady Elizabeth herself. There are many competitors, among them Tannhäuser. The subject of the song is to be "The Nature of love." The improvisations of the competitors on the nature of love seem pale and insipid when compared with the recent experiences of Tannhäuser. When it comes to his turn to sing, he recollects in a moment of madness the ravishing delights of the grotto of Venusberg. He breaks into praise of the goddess Venus herself. The Landgrave is furious. The ladies of the court withdraw in horror. The knights draw their swords and rush upon Tannhäuser to avenge the insult he has put upon them. Elizabeth throws herself before her lover and begs for his life.

"HIS MASTER'S VOICE" RECORDS-TANNHAUSER

The Landgrave banishes Tannhäuser from his court, and suggests that the offending knight should join a band of pilgrims then setting out for Rome. Tannhäuser now realises all he has lost in a moment of madness, and sorrowfully departs with the pilgrims to seek forgiveness for his sin at the feet of the Pope.

A long time elapses. Elizabeth waits for her lover in patient hope. In vain she waits the pilgrim's return, Tannhäuser does not come. She pines

away and, offering her soul to the Virgin, dies of a broken heart.

Tannhäuser returns, a broken man. His sin was so gross a one that the Pope gave him little hope of forgiveness, and bade the penitent knight wait till the pilgrim's staff in his hand should burst forth with green leaves. Under such a sentence Tannhäuser left Rome.

Life can hold nothing for him now, and all hope of Elizabeth's love has disappeared. Once more his thoughts hark back to the Venusberg and forgetfulness in its orgies. But a friend breathes the word "Elizabeth" in his ear, and Tannhäuser sinks on his knees and puts temptation behind him.

At that moment the funeral procession of *Elizabeth* comes into sight. The band of pilgrims accompany it, bearing on high the Pope's staff, which has put forth green leaves, so signifying that the repentant *Tannhäuser* is pardoned. The knight reverently approaches the dead body of the woman he has loved, and expires by her side.

The pilgrims acclaim the joy of the life hereafter.

"HIS MASTER'S VOICE" RECORDS

Overture: Part I and Part II

2-0678 and 0866 Royal Albert Hall Orchestra (conducted by Landon Ronald)

The overture to Wagner's early opera (written in 1845) was first heard in this country when the composer conducted the London Philharmonic Society in 1855, being played at one of that season's concerts. This was 21 years before the opera itself was produced in this country, The performance of the overture was the signal for a now historic diatribe against Wagner by London critics of the day.

The overture is constructed from themes in the opera that are familiar to all—the Pilgrims' Chorus (with which the overture begins)—Tannhäuser's song to Venus, and the Bacchante motive form the principal material. The magnificent climax towards the end, when the Pilgrims' Chorus is heard in fortissimo on the brass, accompanied by brilliant figures for the violins, is

perhaps the greatest moment of the overture.

ACT I

Allor che tu coll' estro

(When for the palm in song we were contesting)

052303 Battistini

Driven forward by a great restlessness, Tannhäuser remains firm against the entreaties of the Landgrave and the minstrel knights to join their circle once more. Not until Wolfram reveals to him in this fine song that his singing of a year ago had awakened in the heart of Elizabeth a lasting love for him, does he resolve to stay and prove himself worthy of the great prize offered to him.

ACT II Elizabeth's Greeting

03648 Miriam Licette

Full of joy at the prospect of Tannhauser's return, Elizabeth enters the Hall of Song, singing her greeting to the noble building which has been filled with the melody of the voice she loves and is so soon to hear again.

Nel rimirar quest' adunanza eletta (La Lotta dei Bardi)

(Gazing around upon this fair assembly)

052318 Battistini

At the tournament of song, Elizabeth has drawn the lots, and the minstrel knight Wolfram von Eschenbach rises at the call of the pages. He sings of the beauty and virtue of the bright throng surrounding him, and of the wonder and reverence which constitute his conception of love.

ACT III Oh, star of eve!

02618 Stewart Gardner

As the days go by, Elizabeth grows thinner and paler. Yet Tannhäuser does not return, absolved, from Rome. Wolfram, who has loved her so long and so well, can give her no comfort. Gazing at her retreating form, he sings this wonderfully touching farewell song to the dear star which he feels will so soon vanish before his eyes.

THAÏS

Opera in Three Acts by Massenet. Text by L. Gallet, after Anatole France

First produced at the Opéra Comique, Paris, in 1894.

The Principal Characters are:

THE story of "Thais" carries with it a weighty moral. It tells of the eternal fight for a soul between the powers of light and darkness. In winning her crown of light, the woman drags down a worthy man from his pedestal. We

are introduced to a sinner and leave her a saint.

The notorious courtesan Thais rules Alexandria as priestess of Venus and Circe. Her reputation reaches the ears of a body of holy brothers living in the desert. Among them is the young monk Athanaël. To win such a woman as the celebrated courtesan from the powers of darkness, and give her light to see divine love, seems to him a task set him from on high. The monk goes to Alexandria, and is invited to meet Thais. She sees in him a new lover, and invites him to her palace. In her luxurious apartments, amid an atmosphere of sensuality and Oriental voluptuousness, he speaks in simple words of a holier life. The beautiful Sybarite has not met this type of man before. He interests her. Though she mocks at them, the words sink into her soul. If

she will be led along that narrow and stony path which leads to the life he tells her of, she must come to him that very night. He will wait in her courtyard.

The holy man waits outside her palace gate all night. Within are heard sounds of revelry. As dawn breaks *Thais* appears. She will go with him and seek love which is not earthly. He bids her sternly cast off her sumptuous raiment and destroy her palace. Meekly *Thais* dons a simple, sombre garment, and, setting fire to her palace, follows the young priest. He does not spare or pity her. Over the burning sand and the cutting stones he presses her ever onward to the Convent of the White Nuns. She faints from thirst and fatigue. It is then that the first feeling of earthly love comes to the ascetic monk. He leaves her with the sisters.

Athanaël has accomplished his task. He has won a victory for light, but his own days are now dark. The beauty of Thais haunts him. The peace of the life in the desert is gone for ever. To him comes the news from the White Nuns that their new sister is dying. In her zeal and enthusiasm to conquer the flesh and live for Heaven, she has wasted away. To her cot at the Convent comes Athanaël, hungry with passionate love for the woman, not the nun. She is puzzled at the light in his eyes; she prays for heavenly bliss. And so she dies, listening to the fluttering of wings as the angels descend to claim her.

Athanaël is left with neither faith nor love.

"HIS MASTER'S VOICE" RECORDS

ACT I

Ahimè! fanciullo ancora (Alas! whilst yet a simple youth)

7-52048 Titta Ruffo

Athanaël recalls how once, while still a youth, he saw the courtesan Thais and came very near to succumbing to her charms. But God sent him divine grace and helped him conquer. And now he pleads God's aid again for the conquest of Thais' soul to Him.

Voilà donc la terrible cité (Ecco dunque l'orribil città) (That awful city I behold)

7-52050 Titta Ruffo. 2-032054 Whitehill

With a grand burst of scornful song Athanaël curses his native city, Alexandria, the cradle of luxury and wealth, where he spent his childhood's days. He returns with hatred in his heart to save a woman's soul from all this sin.

ACT II Méditation (Violin)

07996 Elman. 2-07983 Kreisler

This hauntingly beautiful meditation follows Athanaël's long vigil spent in Thaïs' courtyard, waiting until her last revelry should be over and she should join him on the pilgrimage into the life of spiritual peace.

ACT III

D'acqua aspergimi (Bathe my hands and lips with this water)

054317 Battistini and Janni

Regardless of heat and fatigue Athanaël has urged Thais over the desert until she sinks down exhausted within view of their goal, the convent of the White Nuns. Full of compassion and remorse he kisses her bleeding feet

"HIS MASTER'S VOICE" RECORDS - THAIS

and leads her to the shade. He brings her fruit and water, and together they sing this wonderful duet, an unconscious intermingling of religious devotion and earthly love.

Te souvient-il du lumineux voyage? (De you recall that light-bringing journey?)

2-033065 Farrar

Thais lies dying in the convent. The battle is fought. She and the good

have conquered.

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To her comes Athanaël with the avowal of the love she can no longer accept. She has now attained that degree of fervour from which he has descended; and, welcoming him as a priest, heeds neither his protestations of love nor his entreaties that she shall live, but sings of their journey to the convent, where her soul has found its home.

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Opera in Three Acts by Puccini. Text by Illica and Giacosa after Sardon's melodrama

First produced at the Constanzi Theatre, Rome, January 14, 1900. First performance in London, at Covent Garden, July 12, 1900.

The Principal Characters are:

Acr I. If Puccini wished for contrast from his graceful "Bohème," he surely found it in "Tosca." Here in place of tenderness and grace we are given tragedy in sombre earnest. Mario, the idealist painter, is in love with the beautiful singer, Tosca. While in a church, painting a picture of a Madonna, there comes to him an escaped prisoner, Angelotti, and begs for help. Mario gives him food and tells him of a safe hiding-place. Tosca arrives and learns of this. Scarpia, chief of the police, has traced the fugitive to the church, and immediately connects Mario with his escape. Scarpia also is in love with the singer,

and sees in this an opportunity to rid himself of a rival.

In Act II we find Scarpia has ordered the arrest of Mario. He writes to Tosca, inviting her to come to him, as he has news of Mario for her. The devilish plot in his mind develops, and when Tosca arrives he tells her that Mario, having refused to divulge the hiding-place of Angelotti, is now in the torture-chamber. To prove it, he opens a door, and the agonized cries of Mario are heard. To Tosca's pleading he has but one answer. He will order the tortures to cease and hold a mock execution with dummy bullets if Tosca consents to give herself to him. She, weeping with shame, bows her head and consents, in order to save her lover's life. She demands the passport. He writes it, and advances to her to embrace her. She stabs him. She composes the corpse and lays a crucifix at its head; then flies to release her lover.

Act III. Mario is in his cell writing a last letter to his beloved, waiting for the guards to come for him. Tosca, little knowing that the treacherous

"HIS MASTER'S VOICE" RECORDS - TOSCA

Scarpia, in spite of his promise, has given an order for real bullets to be used, enters Mario's cell. She wishes to tell him that he must go through the mock execution, and even fall when the soldiers fire, but when they have gone he

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and Tosca can escape.

The prisoner is brought out for execution. Tosca is there. The squad of soldiers fire and Mario falls. Tosca rushes to him, only to find him dead. The bullets were real. She evades the guards, who would seize her, and flings herself headlong over the battlements of the prison.

"HIS MASTER'S VOICE" RECORDS

ACT I

Recondita armonia (Strange harmony)

7-52004 Caruso. 7-52114 Gigli. 7-52060 Martinelli

This popular air is sung by Mario to a miniature picture of Tosca. He is comparing the strange likeness of her beauty to that of the Madonna he is painting.

Tre sbirri, una carrozza (Te Deum scene) (Quick, three agents and a closed carriage)

052312 Battistini. 2-052094 Amato

Scarpia has spent a long time in the church trying to find the escaped prisoner. Tosca leaves the church weeping. Scarpia suspects her, and calls for three of his police agents to follow her in a closed carriage. The cardinal now enters the church, approaches the High Altar, and the Te Deum is sung. Scarpia kneels as if in prayer, but is plotting how to get rid of Mario and get possession of Tosca.

ACT II

Se la giurata fede (Cantabile : Scarpia) (l'Il choose some other payment)

052225 Scotti. 7-52143 Titta Ruffo

The terrible scene between the brutal Scarpia and Tosca has taken place. She has heard the cries of anguish from the torture-chamber. "What is your price?" Tosca asks. Then Scarpia sings his great air. He brutally tells her he does not desire to possess her because he loves her—he is tired of loving women—but because she hates him. Such is his perverted taste.

Vissi d'arte, vissi d'amore (Music and love)

2-053020 Melba. 2-053009 Farrar. 2-053053 Destinnova. 2-053150 Edvina. 03449 Brola

The unhappy Tosca asks what she has done that such a miserable fate be hers. She has lived for love and music; she has given her jewels to the church; she has helped the poor. She begs Heaven not to forsake her.

F. lucevan le stelle (Le ciel luisait d'étoiles) (The stars were shining)

7-52002 Caruso. 7-52115 Gigli. 7-52051 Martinelli. 052372 Smirnóv 2-032038 Ansseau

Mario has been told he is to be executed in an hour. He asks for writing materials, and composes a poem to Tosca, beginning "The stars were shining." He breaks off to sing of his passionate love for her.

TOM JONES

Music by Edward German. Libretto adapted from the novel of Fielding by
A. M. Thompson and R. Courtneidge

The Principal Characters are.	
Tom Jones	Tenor
Souire Western	
SQUIRE ALLWORTHY	
BLIFIL	
Partridge	Baritone
SOPHIA	Soprano
HONOUR	
LADY HELLASTON	

THE scene of Act I is laid on Squire Western's lawn in Somersetshire, where a reception is being held in honour of Tom Jones, who, although a foundling adopted by Squire Allworthy, is popular for his geniality and sportsmanship.

Tom is in love with Sophia, Squire Western's daughter, but her father wishes her to marry Blifil, Allworthy's nephew and heir. Blifil proposes and is rejected. Tom and Sophia are discouraged by Western, who angrily rejects Tom's plea for Sophia's hand.

Act II passes in an inn at Upton, where Sophia, who has run away, is to

join Tom and elope with him.

Meantime Tom, on the road, has rescued Lady Hellaston from highwaymen and brings her to the inn. Unknown to the others, Western and Blifil are there,

too, in search of Sophia.

Lady Hellaston makes love to Tom, and Sophia is led to believe him false. She leaves at once. Partridge, the village medico, called in to tend Western, knows the secret of Tom's birth, and tells Western that he is really the elder nephew of Allworthy.

Act III takes place at Ranelagh Gardens. Tom has sought Sophia unsuccessfully, not thinking that she has gone to live with her kinswoman Lady Hellaston. The lovers meet in the garden, the misunderstanding is cleared

up, and Western consents to their union.

"HIS MASTER'S VOICE" RECORDS

Waltz Song

2-3069 Ruth Vincent

Dances-No. 1 Morris Dance No. 2 Gavotte

2-0803 Symphony Orchestra

Dances-No. 3 Introduction and Jig 2-579 Symphony Orchestra

Opera in Three Acts by Verdi. Text by Piave, after Dumas' " Lady of the Camelias"

First produced in Venice, March 6, 1853. First performance in London, May 24, 1856.

The Principal Characters are:

VIOLETTA VALÉRY, a courtesan	Soprano
Alfredo, her lover	
GERMONT, Alfredo's father	Baritone

THE first performance was not a success, chiefly because the prima donna, who sang Violetta's role, was very generously proportioned, and quite failed to give the impression of a young girl dying of consumption. "Traviata" affords a great opportunity to divas blessed with extravagant gowns and a top C.

Violetta (the Camille of the dramatic version and the Marguerite of Dumas' novel) is a leading light in the demi-monde of Paris. Alfredo, a young man from Provence, is earnestly in love with her. He persuades her to give up her life in Paris and retire with him to a country cottage. Here life is full of happiness for them both. But Alfredo's father seeks Violetta secretly, and tells her that his son's life is being ruined because of this liaison; and further, that his daughter's chance of marriage is prejudiced. The big-hearted Violetta decides to sacrifice herself for her lover's sake. Fearing to say good-bye and explain, she leaves the cottage and returns to Paris. She is threatened with consumption and, in order to forget the genuine love she has tested for so brief a spell, throws herself into the old life of gaiety.

Alfredo, not knowing the real reason of her desertion, follows her to Paris,

and, seeing her at a ball surrounded by a court of admirers, publicly insults her.

Too late he discovers the unselfish love which has led her to throw away her happiness with him. He finds her dying. A tender reconciliation takes place at her bedside.

"HIS MASTER'S VOICE" RECORDS

ACT I

Libiamo, libiamo, ne' lieti calici (Brindisi) (Let us drain the joyous cups!) (Drinking Song)

7-54006 Caruso and Alma Gluck. 2-054081 Bergamimi and Pareto A gay revelry is taking place at the house of Violetta. Alfredo pledges the beautiful courtesan with a goblet of wine. Violetta, raising her glass, sings to a life of gaiety.

Ah, fors' è lui che l'anima solinga (The one of whom I dreamed)

2-053029 Melba. 2-053059 and 2-053062 Tetrazzini. 2-053100 Hempel 053096 Sembrich 2-053122 and 2-053123 Licette. 03418 and 03424 Violet Essex

Violetta, left alone, suddenly realizes that she has inspired pure love in the heart of a man. Alfredo is such a lover as she has only dreamed about. She feels herself answering to this new senstion, and her imagination runs riot in contemplating what the future might hold for her.

"HIS MASTER'S VOICE" RECORDS-LA TRAVIATA

* Part II. Shaking off the illusion as being too good to be true, she decides to throw herself again into the vortex of Parisian life.

ACT II

De' miei bollenti spiriti

(She calmed with smiles of love the youthful ardour of my boisterous spirits)

2-052128 Martinelli. 2-052025 McCormack. 2-052071 Yadlovker

We are at the country cottage. Alfredo sings of his past wild life, and compares it with this haven of peace and love with Violetta.

Pura siccome un angelo (Pure as an angel)

054395 Battistini and Moscisca

This is the scene between Alfredo's father and Violetta. He comes to her in Alfredo's absence and tells her she is dragging his son down and ruining his future. Violetta, however, makes such an impression on the old man that he compares her to an angel.

Dite alla giovine (Say to thy daughter)

2-054099 Galli-Curci and de Luca. 2-054082 Dragoni and Pareto. 054384 Caprile and Badini

The father then appeals to Violetta to give up Alfredo. He explains that his daughter's marriage is prejudiced by the manner of life Alfredo is living. At first Violetta refuses, claiming that her love for Alfredo comes before all; then the generous girl is so touched by the old man's grief that she tells him to inform his daughter that Alfredo is free again.

Imponete! Non amarlo ditegli (Now command me)

2-054089 Galli-Curci and de Luca.

This continues the duet above. Germont expresses his gratitude. She tells him the matter is settled, she will leave the cottage. He embraces the sobbing Violetta and bids her adieu. She leaves at once for Paris.

Di Provenza il mar, il suol (Thy home in fair Provence)

2-052053 Amato. 2-052171 Sammarco. 052317 Battistini. 2-052130 de Luca

Alfredo returns to the cottage to find Violetta has left him. His father begs him to return with him to their home in fair Provence. It is a most touching appeal by the old father to the erring son.

Invitato a qui seguirmi (Scena della borsa) (Invited to follow me here) (Scene of the purse)

054169 de Tura and Piccoletti

This violent scene takes place at a reception, where Violetta and Alfredo remain behind after the other guests have gone in to supper. Alfredo reproaches Violetta for having left him, and accuses her of falseness; she acknowledges, according to the promise made to Germont, that she loves the Baron. Losing all control over his fury, he calls back the other guests and publicly insults her, throwing the money he has won at her feet.

ACT III

Addio del passato bei sogni ridenti (Farewell to the happy dreams)

7-53010 Bori. 053304 Caprile.

Old Germont has repented of having driven Violetta back to her old life. He writes to tell her that he will even sanction a marriage with Alfredo. Violetta reads this letter, but has now realized that she cannot live much longer. She sings farewell to the happiness and peace which is offered her too late. She knows that she is dying.

Parigi, o cara, noi lasceremo (Far from Paris, my darling)

2-054055 Bori and McCormack 04187 Buckman and Hyde

Alfredo has come back to the dying Violetta. In vain they hope against hope to live that life of love far away from the whirl of Paris. Violetta is sinking. It is too late. With a great peace and happiness in her heart she dies in Alfredo's arms.

TRISTAN AND ISOLDA

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Text and Music by Richard Wagner.

First production at Munich, in 1865. First given in London, June 20, 1882.

The Principal Characters are :

Kurvenal	Danitana
	Darmone
ISOLDA	
Brangaena Mezzo	-Soprano
King Mark	Rass
Melot	

ONLY in recent years has it been known that Wagner's great love drama "Tristan and Isolda"—perhaps the greatest expression in all music of passionate love—was inspired by a woman—Mathilde Wesendonk, who came into his life at a time when his musical genius had reached full maturity. It was in 1857, when Wagner was living in Zurich, that he met Mme. Wesendonk. Their association lasted for some years, during which period "Tristan" was written, from 1857 to 1859. It seems almost incredible that such a masterpiece should have had to wait six years for a chance of production, but it was not until 1865 that the opera was given, at the Munich Court Theatre, conducted by von Bülow. It took years for the music to be appreciated at its true worth, but to-day "Tristan" is a classic, one of the world's greatest operatic treasures.

The scene of the first Act is laid on board a vessel, in which Isolda, a Princess of ancient Ireland, is voyaging to Cornwall to become the bride of King Mark. To Tristan, King Mark's nephew, is deputed the task of conveying the bride to the bridegroom. Some time previously Isolda had tended Tristan when the latter was wounded in battle, and restored him to health. The pair had fallen in love, but Isolda had been promised in marriage to King Mark,

and therefore Tristan, in honour bound, is silent. On the ship, Isolda, angered at his avoidance of her, sends for him and bitterly reproaches him. The result is an open avowal of their mutual love, but as fate is against them, they decide to end life together by taking poison. Brangaena, Isolda's serving maid, is commanded to bring the potion from a cheet, but, in pity for the lovers, she changes the fatal draught and substitutes a magical love potion. Tristan and Isolda, under its spell, fall into each others' arms, but are immediately parted, since the ship has arrived at Cornwall, and Isolda must be arrayed to be taken to King Mark's castle. The curtain falls on her departure.

In Act II we see the park outside the castle. Isolda, accompanied by Brangaena, is waiting at midnight for a meeting with Tristan, whilst the King and his court are absent on a hunting expedition. The lovers have an ecstatic re-union, but the King and his suite arrive back unexpectedly, having in fact been told of the lovers' meeting by Melot, a knight who posed as Tristan's friend. The King reproaches Tristan for betraying his honour, and is about to banish him when Tristan challenges Melot to a duel, but is himself wounded.

Act III shows us *Tristan's* castle in Brittany, where he lies almost dying of his wounds. *Kurvenal*, his faithful henchman, has sent a message to *Isolda*, begging her to come over and try her healing skill on his master. Meantime, in his delirium, *Tristan* imagines *Isolda* there, and madly tears off the bandages of his wound. *Isolda* arrives to find him exhausted, and in a last access of delirious joy at her actual presence, he falls dead at her feet. The scene closes with *Isolda's* great lament over her lost love, at the end of which, overcome with grief, she expires also.

"HIS MASTER'S VOICE" RECORD Isolda's Death Song

043077 Gadski,

This is the final moment of the opera, Isolda's great apotheosis of love longing, and grief that she sings over the body of her dead lover Tristan, The music is constructed out of themes taken from the love-duet of the second Act, and rises at the last to a magnificent outburst of anguished feeling as Isolda gives full rein to her love and passion for the dead Tristan. The music closes with soft ecstatic phrases as Isolda slowly sinks to the ground, dying of grief.

IL TROVATORE

(THE TROUBADOUR)

Opera in Four Acts by Verdi. Text by Cammarano

First produced at the Apollo, Rome, January 19, 1853. First performance in London, at Covent Garden, May 17, 1855.

The Principal Characters are :

MANRICO, a young bandit chieftain of mysterious birth.....Tenor Count di Luna, a nobleman (the bandit's brother).....Baritone Leonora, who is loved by di Luna and Manrico.....Soprano Azucena, a gypsy woman who passes as Manrico's mother

FERRANDO, a captain under Count di Luna......Bass
PERHAPS Cammanaro really knew all the details of the plot of "Il Trovatore."

There is a story told of some fashionable opera patrons who decided to go to a fancy dress ball as the characters from their favourite opera, " Il Trovatore." Some wag asked the company if they knew what the opera was about. No one had the vaguest notion.

Act I. The old gypsy woman, Azucena, having stolen Manrico when a child, brings him up as her son. Manrico's real brother is the Count di Luna. though neither knows it. The Count and the bandit both love the lady Leonorg. Manrico goes to serenade her, dressed as a troubadour. Di Luna appears,

They fight, and the troubadour escapes, though badly wounded.

Act II. Manrico is with his supposed mother, recovering from his wound, when he hears that Leonora, believing him to be dead, is about to take the veil. Manrico hurries off. Outside the convent he finds di Luna and his soldiers. There is more fighting. This time Manrico routs di Luna's forces and, penetrating into the convent, clasps the intended nun to his heart. Leonora is then for the veil of a bride, not that of a nun.

Act III. Count di Luna has captured the old woman, Azucena, and, learning that she is the mother of his hated rival, orders her to the torturechamber. In the midst of the wedding festivities of Manrico and Leonora comes the news of the plight of Manrico's supposed mother. Leaving his prospective bride, he girds on his sword and is away to the rescue.

Act IV. This time di Luna is too strong. Manrico is defeated and taken prisoner. Condemned to death, from his prison tower he sings the Miserere. Leonora has followed him and, standing outside, hears the sorrowful refrain, in which she joins. In desperation she seeks di Luna and offers to give herself to him if he will release her lover Manrico. The Count is delighted and agrees to the terms. The beautiful girl, however, drinks a cup of poison in order to escape di Luna. Wild-eyed and dying, Leonora seeks Manrico in his cell, and expires in his arms. Di Luna, incensed and furious, orders Manrico's instant execution. To add to his revenge he has Azucena dragged in to witness the death-throes of her son. It is only when too late that the horrified Count learns from Azucena that he has killed his own brother.

"HIS MASTER'S VOICE" RECORDS

ACT I

Abbietta Zingara (There stood a gypsy)

2-052163 Journet

Ferrando, the captain, describes in this fine aria how, long ago, a witch, the mother of Azucena, gained admission to the castle and cast a spell on one of the old Count di Luna's children. The witch was caught and burned at the stake, but with her dying breath she called on her daughter Azucena to avenge her. He says that he has never seen the daughter since, but that, if she is caught, no fate is too merciless for her.

Tacea la notte placida ('Twas night and all around was still)

2-053084 Tetrazzini. 03501 (in English) Rosina Buckman

Leonora here confesses to her companion, Inez, that she loves the troubadour who serenades her night after night.

Di geloso amor sprezzato (Hate and rage have into madness lashed me)

54340 Paoli, Cigada and Joana. 54359 Ruffo, Fosca and Ichierdo

Count di Luna is standing hidden beneath Leonora's balcony, and overhears the troubadour's love-song and Leonora greeting her lover. The Count bursts in upon this scene. It is here that the rivals fight, and Manrico is wounded so severely that Leonora believes him to be dead.

ACT II

La Zingarella (The Anvil Chorus)

54553 La Scala Chorus

The bandits are singing while they forge weapons on their anvil.

Stride la vampa (Fierce Flames are soaring)

7-53005 Homer. 2-053067 Kirkby Lunn. 2-3155 (in English) Thornton

Azucena appears to the gypsies and describes how her mother was burned at the stake by the cruel old Count di Luna. In this very dramatic aria Manrico learns the terrible story of his supposed grandmother's torture and death.

Mal reggendo all' aspro assalto (At my mercy lay the foe)

2-054017 Caruso and Homer. 2-054073 De' Muro and Casazza. 3-4030 (in English) Thornton and Hyde

Manrico describes how once he had di Luna at his mercy. Azucena taunts him with not having killed the Count, and reminds him of the recent duel, when he in turn was nearly killed. It is a magnificent martial air with a wonderful climax.

Perigliarti ancor languente (Thou art all too weak and weary)

2-054077 De' Muro and Casazza

At the report of Manrico's death, Leonora decides to seek forgetfulness in a convent. Hearing of this, Manrico, in spite of his still bleeding wounds, would tear himself from the loving arms and tender care of his newly-found mother, and hasten to his beloved. Azucena pleads with him to stay, crying out that every drop of blood that flows from his wounds seems to come from her heart.

If a moment I but linger (Un momento può involarmi)

04250 Thornton and Hyde

But the ardent lover will not heed his mother's tears. One moment, he cries, can rob him of all that makes life worth living.

Il balen del suo sorriso (The tempest of the heart)

2-52528 Titta Ruffo. 7-52095 de Luca. 052260 de Gogorza

Leonora is within the convent about to take the veil, believing Manrico to be dead. The Count di Luna arrives with his followers and sings this famous baritone air outside the convent doors. The music is at the same time tender and overflowing with a beautiful love motive.

E deggio e posso crederlo (Ah, can it be?)

2-054057 De' Muro, Baldini, Battoni and Janni

Manrico arrives. He defeats di Luna and penetrates into the convent. Leonora is transported with joy at finding her lover still among the living.

They fall in each other's arms; Leonora, quickly changing her mind, resolves to enjoy the earthly bliss now offered her.

ACT III

Ah, si, ben mio coll' essere (The vows we fondly plighted)

052210 Caruso. 2-052102 Martinelli. 052329 Paoli

Preparations are being made for Manrico and Leonora's wedding, when the news comes that Azucena has been captured by di Luna, and is to be burned alive. Tenderly Manrico bids good-bye to his loved one while he hastens away to rescue his supposed mother.

Di quella pira (Tremble, ye tyrants)

52678 Tamagno. 2-52489 Caruso. 7-52077 Martinelli. 052170 Paoli

In this, one of Verdi's most inspired arias, Manrico imagines the faggots being piled around the stake to which his mother is bound. He cries out against the cruelty of tyrants. He calls out in his rage: "Mother, I will not fail thee."

ACT IV

D'amor sull' ali rosee (Love, fly on rosy pinions)

2-053085 Tetrazzini. 2-053139 Destinnova

Manrico has been defeated and taken captive, and is now closely guarded in a prison tower. Leonora finds her way to him, and, standing under the walls, sings this melodious air. She begs love to fly with rosy wings and comfort her lover in his prison cell.

Ah, che la morte ognora (Miserere) (I have sighed to rest me) 2-054007 Caruso and Alda. 2-054063 Martinelli and Destinnova.

2-054070 De' Muro and Ruggero

Manrico lies on his prison floor, hoping to sleep and forget his sad plight. The prison bell tolls and the priests are heard praying for the soul of the condemned man. Leonora, horrified at the preparations for the execution of her lover, cries to him words of hope and love.

Mira di acerbe lagrime (Weeping behold near thy feet)

54264 Boninsegna and Cigada.

Azucena and Manrico are together. The son kneels at her feet and bids her rest. She knows their fate, and Manrico endeavours to soothe her.

Vivrà!.contende il giubilo (He shall live! Oh, words of joy to me) 54266 Boninsegna and Cigada

Leonora has made her bargain with the Count. She will marry di Luna if he releases Manrico. The Count agrees, and Leonora bursts into a song of joy that by her sacrifice her lover shall live.

Ai nostri monti ritorneremo (Home to our mountains)

o54198 Caruso and Homer. 2-054042 Caruso and Schumann-Heink. 2-054072 De' Muro and Casazza. 04251 (in English) Thornton and Hyde

Mother and son sing this very beautiful duet. The fierce and revengeful old gypsy in her hour of death thinks of the mountains where she has brought up Manrico. She would fain fly back to that peaceful retreat.

Prima che d'altri vivere (Rather than live for thy rival, I die)

2-054076 de Muro, Ruggero and Badini

Having made her bargain, Leonora takes poison, and coming to Manrico tells him what she has done, rather than live and belong to his rival.

DIE WALKÜRE

(THE VALKYRIES)

Music Drama in Three Acts, by Wagner

First produced at Munich, 1870. First London performance, 1895.

The Principal Characters are:

SIEGMUND		Tenor
HUNDING		Bass
WOTAN		
SIEGLINDE		
BRÜNNHILDE		
FRICKA		
V COLUMN TO THE REAL PROPERTY OF THE PARTY O	nd Fight Valleuries	

And Eight Valkyries.

To appreciate the opera one must be aware of the situation when the action begins.

Wotan has been warned by the Earth Goddess, Erda, that upon Alberich regaining the ring the gods will perish. This perturbs Wotan, who descends to the earth and marries Erda. As a result of this union, nine daughters are born—Brünnhilde and eight other Valkyries—who spend their days visiting the earth, carrying off to Walhalla, on their flying horses, the bravest of the warriors who fall in battle on earth. These warriors, upon being revived in Walhalla, are formed into corps of defence of the home of the gods from invasion by Alberich and his gnome companions. Fafner, the giant, transforms himself into a dragon and makes it his special task to guard the treasure fashioned out of the Rhinegold. Wotan realises that this treasure will eventually be taken from Fafner by a brave hero who shall be free from the universal curse. Wotan contracts a second earthly marriage resulting in twins (Siegmund and Sieglinde) being born. Hunding finding their forest cottage, burns it, kills the mother, and carries off Sieglinde, whom he marries.

Wotan and Siegmund swear vengeance on Hunding.

ACT I

Siegmund rushes into Hunding's hut to shelter from a storm. He falls by the fire exhausted, and Sieglinde gives him refreshment. Whilst conversing with Siegmund, Sieglinde feels drawn to him by some indescribable attraction. Hunding enters the hut and closely questions the young visitor, whom he discovers to be his enemy. He tells Siegmund that he can stay in the hut for one night, but on the morrow he will challenge him to fight. Sieglinde prepares a drugged drink for her husband, who goes off into a deep sleep. Sieglinde

"HIS MASTER'S VOICE" RECORDS-DIE WALKÜRE

then relates to Siegmund the story of the sword that has been thrust into the tree that stands in the centre of the hut—how a stranger had said that only one person, named Siegmund, could remove the sword. Siegmund reveals himself as the brother of Sieglinde, withdraws the sword from the tree, and

the twins run out of the hut to escape the power of Hunding.

In Act II, which takes place in a wild and rocky pass, we find Wotan commanding his favourite Valkyrie daughter Brünnhilde to go to the rescue of Siegmund for whom Hunding is searching. Brünnhilde prepares for her task and sings the well-known battle-cry. Fricka enters and insists upon Siegmund being punished. Wotan's protests are unavailing, as his wife points out his infidelity, which is the cause of all this trouble. Siegmund and Sieglinde appear on the scene and Sieglinde faints through exhaustion. The Valkyrie tells Siegmund that he must die, but eventually is prevailed upon to help him in the fight. Hunding appears on a high rock of the Pass. Siegmund rushes to fight him. Wotan appears, and, furious at Brünnhilde's protection of Siegmund, causes him to be killed by Hunding's sword. Immediately Hunding is also

slain by Wotan. Brünnhilde carries off Sieglinde on her horse.

The third act, which takes us to a rocky mountain summit, opens with the famous ride of the Valkyries. Brünnhilde rides at great speed to her sister Valkyries and asks for their protection from Wotan, who is hotly pursuing her. But the Valkyries refuse to incur the wrath of Wotan. Sieglinde is taken off Brünnhilde's horse, and told to flee alone, as she is destined to bear a son who shall be the anticipated hero Siegfried. Wotan comes to his Valkyrie daughters, and commands his rebellious Brünnhilde to appear before him. He announces his intention of putting Brünnhilde to sleep for a long period, and that her resting place is to be surrounded by fire. She will be rescued by the hero who is successful in braving the flames and reaching her resting place. Wotan bids his daughter farewell in a wonderful dramatic scene, at the end of which he beats the ground with his magic spear and the flames shoot up from the earth surrounding the sleeping Valkyrie.

"HIS MASTER'S VOICE" RECORDS

ACT I

Siegmund's Love Song.

7-52101 Palet

Siegmund's love song occurs in the first act, immediately preceding the incident that reveals Siegmund and Sieglinde as brother and sister. It is a beautiful eulogy of spring, with an underlying motif of human love.

The Ride of the Valkyries.

B 311 La Scala Symphony Orchestra

THE music forms the Prelude to Act III of the "Valkyries," the second of the "Ring" music dramas, and illustrates the flight through the air of the Valkyries mounted on their steeds, and their arrival on the flame-girt rock which was their earthly home. The music commences with a series of dramatic trills on the wood-wind, and soon the motif of the "ride" is heard in the orchestral basses. Then the war-cry, "hoi-o-to-ho" of the Valkyries is used, and, from these themes and some fine chromatic scale passages, the piece is constructed. The final appearance of the "ride" theme, thundered out on the brass in the major key, makes an exciting climax to the music.

WERTHER

Opera in Four Acts by Massenet. Text by Blau, Milliet and Hartmann, after Goethe

First produced at the Imperial Opera, Vienna, on February 16, 1892.

The Principal Characters are:

Werther Tenor Charlotte Soprano

The story hinges on an unhappy love of young Werther for the beautiful Charlotte. Albert, who is betrothed to Charlotte, has taken his great friend, Werther, to her house. Werther has fallen in love with the young girl. Charlotte has to confess to Werther, when he tells her he loves her, that she returns his affection. She has, however, no idea of breaking her promise to Albert. She begs Werther to leave her at once and to forget her. He goes away on a journey.

On Christmas Eve Werther returns from his wanderings and visits Albert and Charlotte, now married. Time has not cured Werther. In an outburst of passion he tells Charlotte so. She entreats him to go away, this time for ever. Werther then tells Albert that he is about to undertake a long journey and,

borrowing a pistol from him, leaves their house.

Charlotte, learning this from Albert, is greatly alarmed, and full of dread forebodings she finds her way through the snowstorm to Werther's lodging.

She is too late. Werther has shot himself. He dies in her arms.

Just then the church bells peal out in joyous chimes, and happy children are heard singing the old carols, which tell of happiness on earth.

"HIS MASTER'S VOICE" RECORDS

ACT I

O Nature, pleine de grâce (Invocation) (Oh, Nature, full of grace)

2-032039 Ansseau

Werther's Invocation to Nature is sung with all the poetical fervour of a young impressionable mind receptive to the influences of beauty and harmony which Nature offers on all sides. And to the expression of Werther's emotions Ansseau's voice is singularly well suited.

ACT II

J'aurais sur ma poitrine (Désolation de Werther) (I would have pressed to my heart)

2-032040 Ansseau

Moved by a great agitation, Werther sees the happy married life of Charlotte and Albert, and a great envy stirs him when he thinks of the happiness he might have shared with the woman he loves, could they have gone through life together. "'Tis I!" he cries. "'Tis I she could have loved!"

Ø

Ma come dopo il nembo (Mais comme après l'orage) (But as after a storm)

052307 Battistini

Struggling with his emotions, Werther assures Albert that any affection he may have felt towards Charlotte before her marriage has passed, leaving nothing but a loyal friendship, calm as the lull which follows a storm.

ACT III

Pourquoi me réveiller ? (Ossian's Song) (Ah! Non mi ridestar!) (Why awaken me ?)

7-32031 Martinelli. 052308 Battistini

Singing his translation of the Song of Ossian, Werther, oblivious of time and place, is conscious only of the presence of Charlotte and of the sympathy which reaches through the ages to him in Ossian's song. As he sings, he adapts the song entirely to his own emotions of despairing love, pouring forth his pent-up feelings with a yearning which totally disarms Charlotte and breaks down with one blow the wall of reserve she has set up around her secret affection for him. Her agitation is sufficient avowal of her love. Exhausted with the mental strain her self-control has cost her, she sinks into his arms. But her feeling of duty to her husband soon reasserts itself and, reproaching herself and Werther, she leaves him, asking him never to see her again.

YEOMEN OF THE GUARD

(OR, THE MERRYMAN AND HIS MAID)

Opera in Two Acts by Sullivan. Text by Gilbert.

First produced at the Savoy Theatre, London, October 3, 1888

The Principal Characters are:

COLONEL FAIRFAX

ELSIE MANARDY | Strolling Jesters

JACK POINT | Strolling Jesters

SERGEANT MERYLL

PHŒBE, his daughter

DAME CARRUTHERS, HOUSEKEEPER OF the Tower.

WILFRED SHADBOLT, Head Jailor and Assistant Tormentor

TINGED with tragedy and not ending on the usual Gilbertian note of all living happily ever after, this opera yet abounds in humorous situations and priceless outbursts of wit, and was considered by the composer to be the best of his operas.

The Tower of London is the scene; the sixteenth century the time;

the merryman, his maid and the intruder on their prospective happiness

the central figures of the play.

In the first act we find Phæbe, the daughter of the Sergeant of the Tower, languishing for love of Colonel Fairfax, who is detained at the Tower under sentence of death for sorcery. Not only has Phæbe a warm corner in her heart for the gallant colonel, but Sergeant Meryll, her father, owes his life to Fairfax's bravery in battle; and father and daughter decide to stake their reputation on saving his life at all costs. Without difficulty they persuade Phæbe's brother Leonard, whose intention to join the Yeomen of the Guard is a well-known fact, to depart again without having been seen, leaving Colonel Fairfax to become at one and the same time a Yeoman of the Guard and Phæbe's brother, this latter arrangement being extremely welcome to Phæbe and accepted with very good grace by Fairfax, who proceeds to make the most of fraternal privileges.

At this juncture, Jack Point, a strolling jester, and Elsie Maynard, his partner in "jibe, joke and jollity," appear upon the scene and entertain the watching crowd with the duet "I have a song to sing, O." We feel,

rather than see, that the merryman " sighs for the love of the lady."

Colonel Fairfax, unwilling that his crafty relatives should profit by his untimely death, wishes to secure the estates which, in the case of his dying unmarried, would pass to his next-of-kin. This is easily arranged by marrying the first girl who is willing to become his wife for half-an-hour, and then to be free and richly dowered. The Lieutenant of the Tower, in his search, happens upon Elsie and Point, who succumb to the temptation held up by so ample a reward for so small a service. Blindfolded, Elsie is led to the ceremony. Unhappily for Point, however, the forces working for Fairfax's escape actually secure him his liberty, and Elsie, Point's "lovely bride that was to be," finds herself bound by marriage to a mysterious man whom she does not know. It is to Phabe that Fairfax owes his newly-found freedom. With the cunning of a true daughter of Eve she had played upon the affections of her love-sick swain Shadbolt, the Head Jailor, with that seductive, yet tantalising song, "Were I thy bride." While singing this song, she had taken his keys, released Fairfax, and, bringing back the keys all unnoticed, informed Shadbolt that after all, she was not his bride. Thus Fairfax had evaded the executioner's axe; and the jailor and Point, for their own purposes, concoct a "cock and bull story" of how they shot Fairfax in the act of escaping. For how, says Point, can he marry Elsie while her husband is still alive-and all is fair in love and war! However, Fairfax, finding himself "freed from his fetters grim," is still a prisoner at heart. For he cannot dismiss from his thoughts the girl to whom he is now bound, and he competes with Point in trying to win her affections, although, owing to his supposed identity with Phabe's brother, he cannot disclose himself. Elsie gives her heart to the supposed Leonard Meryll, and on her wedding day hears that Fairfax, her husband, has not been killed, but pardoned, and is returning to claim his bride. Her misgivings are, however, put at rest when she discovers that the man she married under sentence of death and the man she has since grown to love, are one and the same person.

Not with the same willingness do *Phæbe* and her father, the Sergeant of the Tower, reconcile themselves to matrimony. Their helpful activities in the prisoner's release are now known to the Head Jailor and *Dame Carruthers*, the Housekeeper of the Tower, and only the desired union with the unwilling victims will keep these respective busybodies quiet. Poor *Phæbe!* She will perhaps make the best of the distasteful marriage with the Jailor. But

"HIS MASTER'S VOICE" RECORDS-YEOMAN OF THE GUARD

Point? The merryman who has lost his maid? He tells the thoughtless, rejoicing crowd that he has a song to sing, O. And with a broken voice he quavers out the song they sang so often together, until, overcome with memories and longing, he falls to the ground—and all "for the love of a lady."

"HIS MASTER'S VOICE" RECORDS

- B. 403 Rapture, rapture. Florence Venning and Peter Dawson.
- B. 404 When maiden loves. Carrie Tubb.
 When our gallant Norman foes. Florence Venning.
- B. 405 Here's a man of jollity. Sullivan Operatic Party.
- Alas! I waver to and fro. Florence Venning, Pike and Dawson.

 B. 406 I have a song to sing, O. Mdme. Jones-Hudson and Stanley Kirkby.
 How say you, maiden. Mdme. Jones-Hudson and Kirkby and Dawson.

 B. 407 'Tis done! I am a bride. Mdme. Jones-Hudson.
 Were I thy bride. Mdme. Jones-Hudson.
- B. 408 To thy fraternal care. Sullivan Operatic Party.
 Here upon we've both agreed. Messrs. Kirkby and Dawson.
- B. 409 Freed from his fetters. Ernest Pike. Is life a boon. Ernest Pike.
- B. 410 Strange adventure. Sullivan Operatic Party.
- Like a ghost his vigil keeping. Sullivan Operatic Party. B. 411 A man who would woo a fair maid. Sullivan Operatic Party.
- When a wooer goes a wooing. Sullivan Operatic Party.
- C.511 Overture. Bohemian Orchestra. Finale. Sullivan Operatic Party.
- C. 123 Selections. Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

7A7A

Opera in Four Acts by Leoncavallo. Text by the composer, after the novel by Bertin and Simon

First production in Milan, November 10, 1900.

The Principal Characters are:

Zazà, a music-hall artiste......Soprano Dufresne, a wealthy Parisian......Tenor CASCART, a music-hall singer......Baritone

It is said that the late Ruggiero Leoncavallo considered " Zazà" his masterpiece. It has yet to prove its popularity.

"Zazà" is a very modern story of a gentleman of means and leisure sharing his life between two establishments. Zazà and Cascart are music-hall singers. Cascart, though elderly, is Zazà's lover. At a performance one day comes the exquisite young Dufresne, a man about town and wealthy. He induces Zazà to give up her profession and live under his protection in a secluded country house. To her comes her old lover, Cascart; and, in trying to win her back, tells her that he has seen Dufresne with another woman in Paris. Next time Dufresne leaves her for a visit to town Zazā follows him, and then discovers he has a wife and children. On Dufresne returning to the country, Zazā confronts him with her discovery. Still, she says, she loves him; but to tease him she says that she has told his wife of their intimacy. Dufresne in a rage curses her and leaves her.

Zazà did not know that man permits himself to commit any sin-except

that of being found out.

"HIS MASTER'S VOICE" RECORDS

ACT I

Il Bacio (The Kiss)

7-54012 Geraldine Farrar and de Luca

Cascart and Zazà are making love behind the scenes of the theatre, while waiting for their call.

ACT II

Buona Zazà! (Dear Zazà!)

7-52035 Titta Ruffo. 7-52146 Zanelli

Cascart warns Zazà that he has seen Dufresne at the theatre in Paris with another woman.

Zazà, piccola zingara (Zazà, little gypsy)

7-52031 Titta Ruffo

Cascart comes to the country house of Dufresne, and again makes every effort to induce Zazà to leave Dufresne and return to the old Bohemian life.

FIDELIO

ø

Opera in Two Acts by Beethoven. Text by Sonnleithner, freely translated from "Léonore, ou l'Amour Conjugal" by Bouilly.

First produced in German at Vienna, on November 20th, 1805. First given in London, at the King's Theatre, May 18th, 1832. It was again given at Covent Garden on June 12th, 1835, with Malibran as Leonora.

The Principal Characters are:

Don Fernando, Minister	Baritone
Don Pizarro, Governor of the State prison	
FLORESTAN, a prisoner	
LEONORA, his wife, called FIDELIO	
Rocco, chief jailor	Bass
MARCELLINA, his daughter	Soprano
Jaquino, turnkey	Tenor

That giant among musicians, Beethoven, composed only one opera, "Fidelio" or "Leonora," as it was called when reduced from three acts to two by Breuning.

"HIS MASTER'S VOICE" RECORDS - FIDELIO

The story of the play is laid in Spain. Don Pizarro, Governor of a State prison, has seized, out of spite and rage, the unfortunate nobleman, Florestan, and secretly imprisoned him. Florestan's loving wife, Leonora, has managed

to discover the whereabouts of her missing husband.

Disguised as a youth and styling herself Fidelio, she obtains employment under Rocco, the chief jailor of the State prison. So handsome a lad does the pretty Leonora make and so willing is he in his duties, that he is soon a favourite. Rocco praises the lad's faithfulness, while his daughter Marcellina loses her heart to him. In this way is the faithful wife able to watch over her persecuted husband, who is now confined in one of the deepest dungeons and,

by order of Don Pizarro, is to be slowly starved to death.

Even in mediæval Spain the quality of mercy sometimes dropped like gentle rain from Heaven on the place beneath. The great Minister, Don Fernando, having heard rumours of false imprisonments, sets out to investigate, and announces his intention of visiting Don Pizarro's fortress. The Governor decides to quickly do away with Florestan. Descending to the dungeon, he is about to slay the prisoner, when Fidelio throws herself between them, and presents a pistol at the Governor's head. Trumpets are heard without, and the Minister of Justice arrives.

Florestan and Leonora fly to each others' arms and sing a very beautiful

duet, describing their unspeakable joy.

The opera closes with the release of many of the unhappy prisoners, and the disgrace and punishment of *Don Pizarro*.

"HIS MASTER'S VOICE" RECORDS Leonora Overture No. 3

Parts I, II and III

Royal Albert Hall Orchestra (conducted by Landon Ronald) 0701, 0702 and 0703

There is a dramatic opening to the music of "Leonora No. 3," and then, with a striking modulation, appears the lovely melody known as "Florestan's Air," taken from the opera.

The main allegro movement is constructed on a magnificent theme, and the "Florestan" air is again recalled, assuming a new and beautiful shape.

The coda of the overture, with its striking violin passages and grandiose phrases, is one of the finest pages ever penned by Beethoven.

Fidelio Overture

C 311 Coldstream Guards (conducted by Lt.-Col. Mackenzie Rogan)

The master wrote no less than four overtures for his great opera "Fidelio," the first in 1805, the second in 1806, the third in 1807, and the fourth in 1814. The first three are known as the Leonora Suite, after the heroine of the opera, and the fourth as the Fidelio Overture. This last was written for the revised edition by Treitschke, and the revival of the opera at Vienna in 1814.

ISABEAU

Dramatic Legend in Three Parts by Mascagni. Text by Illica. First produced at Buenos Aires, on June 2, 1918.

The Principal Characters are:

KING RAIMONDO	 	Baritone
PRINCESS ISABEAU, his daughter	 	. Soprano
Folco	 	Tenor

ILLICA's opera is based upon the story of Lady Godiva in Coventry. Isabeau's father, King Raimondo, decides that it is high time his beautiful daughter married and settled down in life. She appears to be fastidious and very diffident in the matter of a husband. To settle matters the King announces a tournament, the prize for which shall be the hand of Isabeau.

The knights appear, but none of them satisfy the Princess. The King is furious. As a punishment for the obstinate and bashful maiden he orders her

to ride through the city in what Trilby described as " the altogether."

The faithful citizens, however, are shocked at the idea. With one accord it is decided that when the dazzling but dismantled Isabeau shall take her airing, all men, women and children shall shut themselves up behind their shuttered windows. The punishment for disobeying is that the offender's eyes shall be put out, this to be followed by execution. We are told by Illica that the only person to disobey this order was a simpleton. Anyway, in front of Isabeau's horse, as she wended her way through the empty streets backed and bowed the simpleton, Folco, strewing flowers in her path. This was too much for the virtuous citizens. Folco was seized and cast into prison, prior to having his eyes put out. The fastidious Isabeau's heart is touched and, on visiting poor Folco in prison, she falls in love with him. Forthwith she announces to the King that she is ready to marry at last.

The saintly citizens say " No." Why should they have shut themselves up in their dark, stuffy houses while Folco had the procession to himself. They

demand Folco's mutilation and death. The King is powerless.

Isabeau decides that, having gone so far with Folco, it shall be he or nobody. She'commits suicide.

"HIS MASTER'S VOICE" RECORDS

ACT I

Tu ch'odi lo mio grido (Non colombelle!) La Canzone del Falco (You who heard my cry) (Not the doves!)

052339 De' Muro

Folco's grandmother arrives with him at the castle of the King, bringing a gift of two white doves to the Princess Isabeau. Folco, however, demonstrates his admiration of Isabeau by calling to the skies for his falcon, which he presents on bended knees to her, after it has alighted on his arm in answer to his song.

ACT II

E passerà la viva creatura (She will pass, a creature of animation)

052340 De' Muro

Folco is on the walls of the castle, while Isabeau passes on her white horse through the silent city. The only one who dares to gaze upon her is the

"HIS MASTER'S VOICE" RECORDS - ISABEAU

innocent and pure-minded Folco, who sings this song as he throws flowers before her.

ACT III

Dormivi ? Sognavo! (Have you slept !) (I have slept ?)

054346 De' Muro and Bartolomasi

This is the prison scene, where Folco enters, with weary eyes, and closely guarded. Isabeau draws near to him and asks: "Have you slept?" "I have slept," he replies. In tones of anguish Isabeau asks him whether he feels no remorse, no fear for his destiny; and he, the condemned man, seeks to comfort her.

Fu vile l' Editto (Cruel was the Edict)

052341 De' Muro

"Cruel was the Edict," sings Folco, "which condemned you to ride through the city. The sun watched you, and kissed you with its rays."

I tuoi occhi ! (Your eyes!)

054347 De' Muro and Bartolomasi

"Your eyes were alone to blame," sings Isabeau in impassioned accents. "The light is the memory. Your eyes are the memory, because they remember."

SOME ITALIAN MUSICAL TERMS

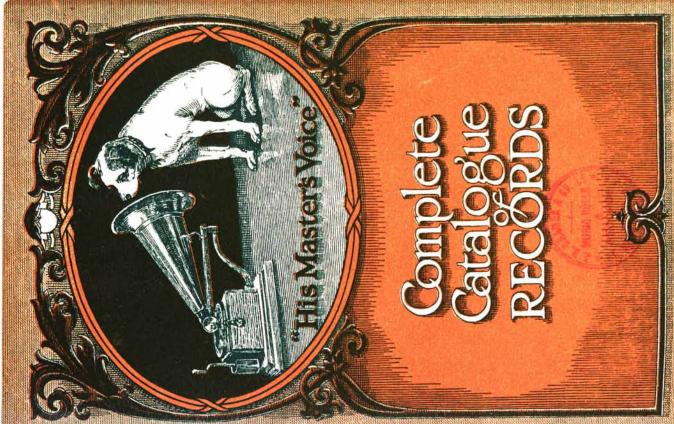
Fantasia . . Music not restricted to the . Slowly, or slower time. Adagio . . laws of composition. . Agitatedly. Agitato . . Loud, strong. Very loud. Forte Allegro . Quickly. . High notes. Fortissimo . Alto . . Like a fugue, Andante . . Steady movement. Fugato . Aria . . Slowly. Libretto . A boating song. Barcarole Basso, profundo Bass, deep bass, . Musical composer or mas-Maestro. . Bravura. . Vigorous, with spirit. . A drinking song. ter musician Brindisi . Half Mezzo . Moderato . Moderately. . Cadence in music. Cadenza . Graceful style, Cantabile . Obbligato . . An essential instrumental . Recitative to music. Cantata. . part or accompaniment. . A song. Canzons Pianissimo. , Very softly. Canzone . . A short, simple song. Piano . . . Presto . . Softly . The finale or ending by a Coda . . . Quickly. melodic phrase. . More volume of sound Crescendo . Romanza . . A ballad. . A repetition of a move-Rondo . Diminuendo . Change from loud to soft, . Soft, sweet. ment.

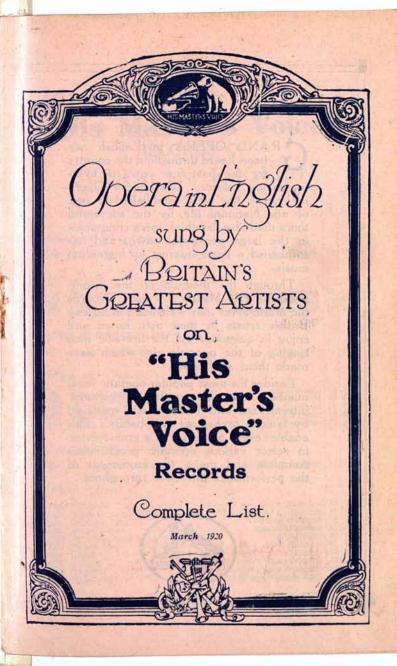
playful character.

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Dolce .







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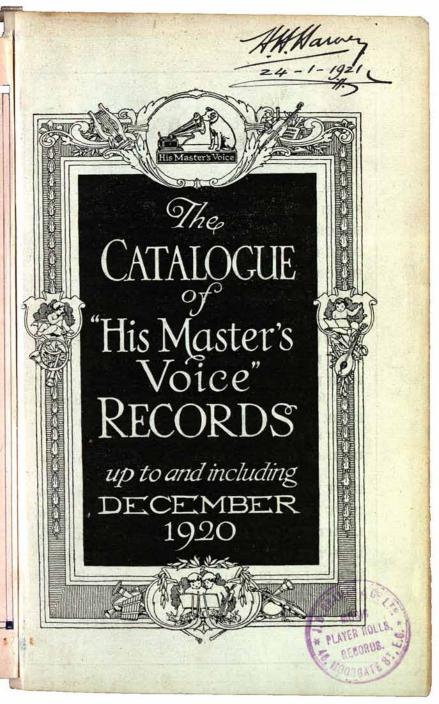
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Names commencing with the Italian definite article i and il should be looked for under the word following the article; for example, "Il Conte d' Essex." will be found indexed as "Conte d' Essex. il."

ABBREVIATIONS.

Mil.=Military. Orch.=Orchestra. Gal.=Galop.

Amina Serenade

Among the flowers

Roy.=Royal. Pat.=Patrol. Fin.=Finale. B.=Band. R.=Regiment. Imit.=Imitations. Ovt.=Overture. Sel.=Selection. P.P.=Pot Pourri. M.=March, Med.=Medley. Min.=Minuet.

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Dio possente, dio d'amor	De Gogorna	052212	30	(" Going Up ")	R. Byjora	ana r.	- III (D)
Disse il saggio		0 5000	100	Down Vounkall men	Bellamy	D 418	
/" Malana !!	Titta Ruffo	2-52624	44	Down Vauxhall way Down where the Swan-	Evelyn Hards	d B 806	190
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				Down Zummerzet way	Harry Talbot	B 728	3 119
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ata")	Luca	2-054099	9		Ernest Pik		
The second second second		- 100-00	51				0.0

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Dream, Cottage, The	Herbert Cave	E 33	63	Eagles of England	Harry Talbot B 1013	110
Mill o' Dreams "	Vera Desmond Hubert Eisdell	B 734	740	Early one morning Easter hymn (" Cavalleria Rusticana ")	West. Cathedral	103
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Dreams of long ago Dreamland	Caruso Margaret Coop	02396	19 63	sola e lontana (" La Wally ")	053303	
Dreamtime and you	Denis O'Neil	B 708	109	Ebben, qual nuovo fre	- Destinnova and Kirkby	8
Drink, puppy, drink Drink to me only	Gresham Singe Olde Ludgate S	rs E 5	77 78	mio (" Aīda ")	Lunn 2-054023	69
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thine eyes Drink to me only with	and the second second	02840		Echo, L' (Swiss Echo Song)	Flora Woodman D 28	72
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Co tomorant lan morry /I a	Claurant	032259	22		A CHARLES		
Reve) ("Manon") En prière Enchantress, The English Rose, The	a de la companio	-5 Trases	40	Fac ut portem (" Stabat	Louise Homer	050454	3
En prière	Clara Butt	2-033009	18	Mater ")		053154	
inchantress, The inglish Rose, The ("Merrie England") intrance of Mikado and	Edna Thorn	ton D 281	71 81	Fact is, The (" Bing Boys	Dan Agar	C 846	12
inglish Rose, The	John Harris	son D 21	91	on Broadway ") Fair fa' the gloamin' Fair House of Joy	Timis Haufer	C 803	10
intrance of Mikado and	Edua Thom	ton Robert	83	Fair House of Joy	Olea Haley	E 191	6
Katisha (" Mikado ")	Radford a	ind Chorus		Seven Elizabethan		-	
		D 10		Lyrics ")		D 400	0
Peers (" Iolanthe ")	Sullivan Op	eratic	84	Fair moon, to thee I sing	Thorpe Bates	B 436	8
Peers (" Iolanthe ")	Party	02205	34	("H.M.S. Pinafore") Fairings ("Songs of the	Thombs Bates	C 434	10
Entreat me not to leave	Kirkoy Lain	n 03395	0.1	Fair mgs ("Songs of the Fair") Fairy Tales of Ireland Fairy's love song, A (Tha mi sgith)	I norpe Duies	0.101	0
Entreat me not to leave		D 276	71	Fairy Tales of Ireland	Carmen Hill	D 472	6
thee				Fairy's love song, A	Phemie Marqui	is B 974	10
Enzo Grimaldo ("Gio-	Gigli and Zi	ani	11	(Tha mi sgith)	Andrew Control		
conda "\	STORES AND ADDRESS OF	9 054084		Faithful Johnnie Fallen Star, The	Julia Culp	03466	
Epitalamico (" Nero ")	Battistini	052370	16	Fallen Star, The	Chevalier	D 373	1.3
Epitalamico ("Nero") Era la notte ("Otello") Era la notte ("Otello")	Battistini	052366	10	Fancy you fancying me	Courtland and	efferies	12.
tra la notte (" Otello ")	Bakkinov	2-052158	15	AND THE RESIDENCE TO SERVICE STATE OF THE PARTY OF THE PA		B 806 E 176	1
Eritu che macchiavi	Battistini	052146	16	Far across the desert sand		E 1/6	1
critii che macchiavi	Scotts	052091	40	(" A Lover in Damas- cus ")	311		1
Eri tu che macchiavi	Baklánov De Luca	2-052127		Far from gay Paris (" La	Rosina Rucks	an and	1
Eri tu che macchiavi	De Cogorna	2-052187		Traviata ")	Walter Hyde	D 118	
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Erl King	Robert Radi	ford D 257	70	the Mountains ")			
Erlkönig, Der	Robert Rady Sir G. Hens	schel D 103	67	Farewell ("The Maid of the Mountains") Farewell, A	John McCormo	ick	
Emani! Ernani! invo-	Sembrich	053077	46	As transfer the control of the contr	The same of the same of	4-2218	
lami (" Ernani ")			17.0	Farewell, my own	Amy Augarde	and	1
Errar sull' ampio mar	Battistini	052361	16	(" H.M.S. Pinafore ")	Chorus	B 441	
				Farewell to Summer	Hubert Eisdell	B 736	1
(" Quo Vadis ") Erwache, Brünnhilde	Salizmann-	Stevens and	75	Farmer's bcy. A	Carry Talbot	dehi	1
("Brunnhilde and Sieg	- Peter Cor	neltus	3577	ratai pietra, La	Caruso ana Ga	054005	
fried ")	Emme Cal	D 305	19	Rateful moment	Michailana	E 194	
Est doux, II (" Héroi-	Emma Catve	033053	19	Fate's Discourtesy	C. Mott F. H	enry F	
ade") Estasi, L'—Valse bril-	Selma Kees	053990	34	(" Fringes of the	Stewart, and	H. Bar-	
lante	Jeima Ruitz	000200	37.6	Farewell, my own ("H.M.S. Pinafore") Farewell to Summer Farmer's bey, A Fatal pietra, La ("Aida") Fateful moment Fate's Discourtesy ("Fringes of the Fleet")	ratt	D 453	
Esultate! L'orgaglia	De Muro	2-052119	24	rather got the sack from	Maidie Scott	B 568	1
musulmans (" Otello ")			the Water-works			
Esultate! L'orgoglio	Tamarus	52673 052101	46	Father O'Flynn (old	-	E 75	•
musulmans (" Otello " Esultate! L'orgoglio musulmans (" Otello "	amagno	052101	46	Irish Melody)		12.00	
Etait un roi de Thulé	Geraldine Fo	arrar	25	Pat li'l' leller, A	Charles Tree	E 89	
(" Faust ")	TE TO THE PERSON NAMED IN COLUMN TO	2-033021		Faust, Vocal Gems from	Grana Opera C	0. D 325	1
Eternamente	Caruso	2-052058	19	Fat li'l' feller, A Faust, Vocal Gems from Faust—Opera Faust—Trio from Prison	Grand Obern T	rio	
Eton Boating Song, The	S. Reeves ar	HA B. MOSS	75	Scene Scene	Grana Opera 1	E 109	1
Even bravest hearts may	Stampet Car	E 110		Fed up (Sometimes I just	Harry Dearth		
swell (" Fanet ")	Siewari Gar	uner 1) 224	00	sit !)			1
Even bravest hearts may swell (" Faust ") Evening Song, An Evening Song, An Evening Song, An	John Harri	son D 230	66	Fenesta che lucive	Caruso 2	-052077	
Evening Song, An	John McCon	rmack	38	Ferito, prigionier ("Ger	Amato 2	-052078	3
9 23.191 11	John Liter	02323	Comple.	mania ")			Mary Service
vening Song, An	McCormack	4-2621	36	Festal song (When radi-	Peter Dawson	B 1137	1
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rox trot			4450	thee cluster) Fiddle and I	Charles and The		
every lassie loves a	Lauder	D 392	93	Fiddle and I	Giuck and Zin	03565	
laddie	Comme	amill To sou	00	Fierce flames (Stride la			
very little girl can teach me something	George Gros	smun D 424	92	vampa," Il Trovatore	Same I normor	. L 00	
new (" Theodore and Co.")	AND THE OWNER		1	Figli miei, v'arrestate	Paoli	2-52597	7
Co.")	ALC: NAME OF PERSONS		1330	("Sansone e Dalila"	100 E	1 5350	1
Every little while	Eric Courtle	and B 689	121	Figli miei, v'arrestate	Tamagno	52681	1
Every little while Every time I see you	Will Strong	B 1109	127	("Sansone e Dalila" Figli miei, v'arrestate ("Samson & Delilah"	ST. SPARE	THE WA	
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Every valley (" Messiah " Every valley (" Mes- siah ")	Evan Willia	ms 02853	48	l'omaggio ("L'Afri-	and the same		
siah ")	Maria Con-	and state of	3200	cana ") Figlia di regi, a te l'omaggio ("L'Afri-	C	050054	
				Highes di reer a fe	ABBBBARCO 5		4
Excelsior	John Harri Robert Ro	son and	74	Tighta di regi,	- Cummureo -		1

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Song

Giovanni ")

Fin ch'han dan vino Titta Ruffo calda la testa ("Don

Finale, Act I, Pt. II Edna Thornton

7-52054

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Artist

SUNGS		r
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For me and my gal (" Here and There")	Courtland and Jefferies B 895	129
For the merriest fellows are we (" Gondoliers ")	B. Jones, J. Harrison and G. Baker and	81
For the mountains	Robert Radford E 76	70
("Elijah") For you a rose, for me a memory	Courtland and Jefferies B 1058	130
For your love I am wait- ing ("Lilac Domino") For you alone (in English)	Louise Leigh C 848	
For you alone (in English) Forgive me, Oh Divinity ("Pique Dame")	Caruso 4-2122 Vladimir Rosing 2-022000	21 43
Forgotten Forgotten	Evan Williams 02804	48
Forse la soglia	Caruso 2-052065	19
("Ballo in Maschera") Fortune Hunter, The ("Bow Bells")	Harry Dearth D 214	64
For you alone Forty Years on (Harrow	John Harrison E 56 Sydney Reeves and	66 75
School song) Four-and-nine	Bernard Moss E 110 Cobbett and Walker	129
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Four Indian Love Lyrics —Song Cycle Four Jolly Sailormen Four Jolly Sailormen Four Joseph Sailormen	K. Rumford D 245	67
Four Jolly Sailormen	Thorpe Bates B 314 Evan Williams 5-2128	103
Four leaf clover Four Years Old	Evan Williams 5-2128 Edna Thornton E	49 71
	Edna Thornton E 4 Margaret Cooper	63
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Frore Incause	Emma Calve 2-033061	19
Friar of Orders Grey Friend and I were on the Pier ("The Boatswain's Mate")	Charles Mott D 255	69 71
Mate ") Friend and Lover Friend o' mine	Herbert Teale B 578	110
Friend o' mine Friendship	Stewart Gardner D 227 Nora D'Argel and W. Samuell (the late)	65 74
Fringes of the Fleet, The	E 104	85
—Opera Fritz	Tom Clare D 385	91 72
Frivolous Ballad, A From here to Shanghai	Charles Tree E 90 Violet Loraine D 58	93
From the land of the sky blue water		30
From the land of the sky blue water		
From the sunny Spanish shore ("Gondoliers")	E. Thornton, G. Baker, V. Essex and E. Pike D 38	81
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-(" Aida ") Fu vile l'editto (" Isabeau ")	De Muro 052341	24

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Chorus

Chorus Finale, Act and D 8 Fior che avevi a me tu De Muro 24 052348 dato, Il ("Carmen ") Fior che avevi a me tu Jose Palet 5-052001 dato, Il ("Carmen") Fior che avevi a me Caruso tu dato, Il ("Carmen") 2-052007 Fior che avevi a me John McCormack tu dato, Il 2-052027 Fior di giaggiolo (" Caval- Joanna, Salvador and leria Rusticana ") De Tura E 126 First act, second act, Joseph Coyne and third act ("Going Up") Marjorie Gordon D 418 First love, last love, best Violet Loraine and love ("Bing Boys on Walter Jefferies Broadway ") First Noel, The Minster Choir B 699 113 First thing to do is to get Buckman, Pounds and rid of the body, The Ranalow D 447 rid of the body, The " The Boatswain's Mate ") Fishy, Fishing Story, A Tom Clare Flee as a bird Louise Homer 2-3407 29 Fleur que tu m'avais Caruso 2-032000 jetée, La ("Carmen ") Fleur que tu m'avais Franz jetée, La ("Carmen") Fleur que tu m'avais Ansseau 032239 26 2-032033 15 jetée, La (" Carmen ") Fleur que tu m'avais Martinelli jetée, La ("Carmen") Fleur que tu m'avais Yadlovker 2-032020 36 2-032007 jetée, La ("Carmen") Fleurette, I shall never Walter Glynne B 1142 106 forget Fleurissait une rose Journet 032118 33 Flibustier, Le Tournet 7-32027 33 4-2730 38 33 Flirtation McCormack Peter Dawson C 441 105 Light Opera Co. C 516 136 Floral Dance, The Florodora, Gems from Elsie Janis B 488 Evan Williams and Florrie was a Flapper B 488 123 Flow Gently, Deva Robert Radford 04073 Flower song (" Carmen ") John Harrison D 229 Flower song Flora Woodman E 97 72 Flower Song ("Faust") Edna Thornton E 86 71 E 86 71 Flowers that bloom in the J. Harrison and Geo. spring (" Mikado ") Flow'r of Brittany Baker D 11 Hubert Eisdell B 737 105 Fly be on the turmuts, The Charles Tree D 285 72 4-2381 38 Foggy dew, The McCormack Folie, La, Pt. II (" Hars- Melba let")

Follow me 'ome Peter 2-033024 40 Peter Dawson C 958 105 For all Eternity De Gogorza 5-2100 13 For all Eternity Ruby Helder C 420 107 For behold darkness Charles Knowles B 380 108 (" Messiah ") For ever and for ever Charles Mott E 71 69 For ever with the Lord Rosina Buchman D 97 62 For ever with the Lord Church Choir B 372 113 For every day Edna Thornton E 207 For he's gone and mar- Chorus ried Yum-Yum D 12 83 (" Mikado ") xxx viii.

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I began to sit up and take notice		B 1030	25	I sent my soul through the invisible ("In a	Agnes Nicholls	D 450	69
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Parmitoca III		2-064000	an II	Psalm 118, Verses 1 and Roderick Macleod
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Pourquoi me réveiller : ("Werther")	Martinelli	7-32031	36	Romauza Pur dicesti Patti Segurola 7-64000 Patti 03052
Pourquoi donc se laisent	Chaliapine	032260	22	Pura siccome un angelo Battistini and Moscisca ("Traviata") 054895
Povero Rigoletto (" Rigoletto ")	Amato	2-052057	15	A STREET OF THE PARTY OF THE PA
At Tomolith Man III	Church Chour	C 472	C 400 1 20	the trees of the control of the cont
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Prehistoric Man Preislied (" Meister-	George Robey Hermann Ya	B 465	126 49	Quaker Girl, The, Gems Light Opera Co. C 521 Oual fiamma avea nel Huguet D 320
Preguntale a las estrellas Prehistoric Man Presisied ("Meister- singer") Preludio e duetto finale	Reambilla A	042376	79	Gual famma avea nel Huguet D 320 guardo! ("Pagliacci") Qual voluttà trascorrere Caruso, Alda and
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atto 5 ("Faust") Près des remparts de Seville ("Carmen")	Kirkby Lunn	7-33013	11	Quand du seigneur le jour Farrar and Journet
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Seville ("Carmen") Pres des remparts de	Kirkhy Lunn	2-033028	35	Quand' ero paggio ("Fal- Scotti 2-052000 stafi")
Seville ("Carmen")	THE HOLD OF THE		CHARLE	Quand la flamme de Gilibert 2-032045
President of the Republic Presso il bastion di Sivi		58516	28	Onand nos jours s'étein- Tamagno 52884
glia ("Carmen ") Presto, presto, andiam	Caruso Alde	a, Jacoby	1	dront ("Herodrade") Quando a te lieta Louise Homer 2-053157
(" Marta ")	and Journe	2-054032	20	("Faust") Quando amor mi accende Battistini 052358
Presto! Pr. to! Presto affrettiamo. i ("Pag	Cigara Hugu	D 322	80	("L'Africana") Quando Corpus ("Stabat P. Allen, E. Thornton,
liacci ")				Mater") J. Harrison and R. Radford D 808
Prête-moi ton aide (" La Reine de Saba ")	Caruso	2-032021	20	Quando me'n vo soletta Gluck 7-58021
Reine de Saba ") Pretty Creature, The	Kirkby Lunn	3875	35	per la vie (" Bohême ")
Prima che d'altri viven ("Trovatore")		2-054076	3	Quando viene la tacita Battistini 052310 sera ("Le Soir ")
Printemps qui commence	Kirkby Lunn		35	Que voulez-vous, mes- Journet, De Gogorza
(" Samson and Delilah Printemps qui commence	")	2-033031	22	Que voulez-vous, mes- Journet, De Gogorza sieurs ("Faust") and Van Hoose 2-034030
("Samson et Dalila")				Oue voulez - vous, Caruso, Journet and
Pris'ner comes to mee his doom, The ("Yeo men of the Guard")	R. Radford, I	G. Baker	84	messieurs, "Duel," Scotti 2-034001 Act 3 ("Faust")
men of the Guard")	V. Essex an	d Chorus		Oneen among the heather Lauder E 168
Prithee pretty maiden	The montage	D 483	130	Queen Mab ("Romeo William Samuell D 274 and Juliet")
THE RESERVE TO LABOR.	The Paris of the P	B 513	RE	Queen of my heart Topliss Green C 775
Prize Song ("Meister singer")		02848		("Dorothy") Queen of the Night E. Thornton, P. Allen
Prize Song ("Meister singer")	- mill did lab		S I	Quel guardo, il cavaliere Pareto 2-053173
Prize Song ("Meister singer")		- Allen		("Don Pasquale") Quel guardo, il cavaliere Galli-Curci 2-053161
Pro peccatis ("Stabat Mater ")	Pol Plançon	052218		("Don Pasquale") Questa è una ragna Paoli, Salvati and
Procession, La	Caruso	2-032024	20	("Otello") Goetzen 5-4451
Prologue (" Pagliacci " Promesse de mon aveni				Questa o quella ("Rigo- McCormack 7-52044 letto") Questa o quella Caruso 2-52642
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Promise of Life Promise of Life	Mame. Dews	C 454	100	Oni la voce sua soave Galli-Curci 2-053137
Promise of Life Pronta io son ("Don Pasquale")	Sembrich and	l Scotti	14	("I Puritani ")
T marinero				Qui la voce sua soave Sembrich 2-053160 ("I Puritani")
Pro's Landlady, The Psalm 34, Verses 1 and 2	George Robey	C 552	109	Oni la voce sua spave Frieda Hembel 7-53012
Danie on, verses 1 and 2	ROBERTON DI AC	B 979		("I Puritani")

R

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Quis est Homo (" Stabat	Gluck and	Homer	11	Ringers, The	Harry Dearth		
Mater ")		2-054103	38	Rising early in the morn-	R. Werrenrath G. Baker and	l Chorus	8
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Radiance of your eye,	Ruby Heyl	B 1012	108		2	-053054 053064	4
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minucaux, 120	Caruso	2-032012		River of Years, The Road to Love, The	Hubert Eisdell		
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(" Faust ") Rammenta i fieti di	Titta Ruffo	7-52070	43	Robin Adair	Patti G. Farrar	03059 3812	
(" Faust ") Rapture, Rapture (" Yeo	E Thornto	u and D	84		George Robey		
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Red Devon by the sea	Hubert Eisde	и в 741		Romance orientale	Gluck and Zin	mbalist 7-33027	2
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Deaucaire ")		45	83	(" Miss Helyett ") Romanza (" Marina ")	Jose Palet	2-62206	
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ally in our alley	De Gogorza	4-2714		Segreto per esser felici, Il ("Lucrezia Borgia"	Sophie Braslau7-	58018
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Should one of us be sleep-	Ruby Heyl	B 1126		Act I, Pt. I)		THE WORLD	
ing		2 1 100 (4 100)	10000	Sing me to sleep	Gluck and Zin	nbalist	29
Shouther to Shouther	Lauder	D 1	68	self a sai s fesse	48 W W	03555	00
(Shoulder to Shoulder) Shurr-up! ("Bing Boys	Dan Agar	C 846	120	Sing! Sing! Birds on the wing	McCormack	4-2798	39
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Chenier ")			0	Six short soldiers	Jay Laurier	B 682	125
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There is a flower	John	4-2328	39	Three fishers	Lady Warrend	r E 95	72
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here's a hill by the sea	Jefferies	STERN	24	Ticklie Geordie	Lauder	D 408	93

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Till I awake ("Four S. Gardner E 180 bindian Love Lyrics") Till the clouds roll by Malker and Countland and Ighteries Indian Love Lyrics ") Till the clouds roll by Walker and Countland Ighteries Indian Love Lyrics ") Till the clouds roll by Walker and Countland Ighteries Indian Ighteries Indian Ighteries Indian Ighteries Indian Ighteries Ighter	. I Vocal Gems . II una carrozza m) (" Tosca ") una carrozza m, (" Tosca ") tinsani ("Na-osor ") es sistres tines ("Carmen") Les (" Carmo	Battistini Amato 2 Titta Ruffo Calve	D 330 ra Co. D 330 052312 2-052094	125 77 77 16 15
Till I awake ("Four S. Gardner E 180 bindian Love Lyrics") Till the clouds roll by "Walker and Courthand 181 lill we meet again Courtland and Jefferies B 1056 lill we meet again Ruby Heyl B 894 lill limbuctoo W. H. Berry C 644 lill limbuctoo W. H. Berry C 644 lill limbuctoo W. H. Berry C 644 lill limbuctoo E 80 lill lill lill lill lill lill lill l	. I Vocal Gems . II una carrozza m) (" Tosca ") una carrozza m, (" Tosca ") tinsani ("Na-osor ") es sistres tines ("Carmen") Les (" Carmo	Grand Open Battistini Amato 2 Titta Ruffo Calve	D 330 72 Co. D 330 052312 2-052094 7-52063	77 16 15
Till I awake ("Four S. Gardner E 180 65 Indian Love Lyrics") Till the clouds roll by Walker and Courtland ("Oh, Joy!") Till the clouds roll by Walker and Courtland ("Oh, Joy!") Till we meet again Courtland and Jefferies B 1056 Till you come home again Ruby Hey! B 894 107 Time's Garden Edna Thornton E 83 71 Time's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trinian's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trinian's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Time's roses Palgrave Turner B 338 111 Trining's Garden Clara Butt 03220 Trining's Garden Clara Butt 03	Vocal Gems .II una carrozza m) (" Tosca ") una carrozza m) (" Tosca ") insani ("Nacosor ") es sistres tin-Les ("Carmen") es carmen")	Battistini Amato 2 Titta Ruffo Calve	7a Co. D 330 052312 2-052094 7-52063	16
Till the clouds roll by Walker and Courtland ["Oh, Joy!"] Till we meet again Courtland and Jefferies 180 [Te Deu Tre sbirri, (Te Deu Te Basa 11) Time's Garden Te Ba	una carrozza m) ("Tosca ") una carrozza m) ("Tosca ") 'insani ("Na- osor ") es sistres tin- es ("Carmen") es sistres tin- Les ("Car-	Amato 2 Titta Ruffo Calve	052312 2-052094 7-52063	15
Till you come home again W. H. Berry C. 644 120 Time's Garden Time's Sardley Tortix ir off Treside farent Time's Addent Time's A	una carrozza m) (" Tosca ") linsani ("Na- osor ") es sistres tin- es ("Carmen") es sistres tin- Les (" Car-	Titta Ruffo	7-52063	
Till you come home again Ruby Heyl B894 Timbuctoo W. H. Berry C 644 120 Timbuctoo W. H. Berry C 644 120 Time's Garden Clara Butt 03220 18 Time's roses Palegrave Turner B 383 117 Time's roses Palegrave Turner B 3838 117 Tina—Musical Comedy Palegrave Turner B 3838 117 Tis done! I am a bride V. Essex D 498 ("Yeomen of the Guard") Tis the day John Harrison E 62 66 Tis the hour of farewell Carmen Hill E 66 Tis the hour of farewell Carmen Hill E 66 Tis the hour of farewell Sir Chas. Santley E 70 To be near you Ruby Helder B 299 To daisses Sir Chas. Santley E 70 To be near you Rouby Helder B 299 To daisses Beaker D 45 To Mary Fraser Gange E 65 To Mary Fraser Gange E 65 To me it's simply heaven Blanche Dare B 1064 ("Yeomen of the Chorus D 498 Guard") To us a Child is born Westminster Cathedral Choir E 140 Tobermory Lauder D 408 Town Choir E 140 Tobermory Lauder D 408 Tom Clare's version of the telephone Tom Jones-Musical Comedy Tommy, Lad Tommy, Lad McCormack 4-2865 Tommy, Lad McCor	'insani ("Na- osor") es sistres tin- es ("Carmen") es sistres tin- Les ("Car- rno	Titta Ruffo Calve	5.89 5738257	44
Imbuctoo W. H. Berry C 644, 220 bucodon Trime's Garden Clara Butt 03220 18 Trime's Garden Clara Butt 03220 18 Trime's coses Palgrave Turner B 383 111 Tringles of taient, I Tringles of Comedy The Month of the Guard "I Strick Charles Mott D 498 17 Trovatore, Trovatore, Trovatore, Trumpet of Comedy Chorus D 498 17 Trovatore, Trumpet of Comedy Chorus D 498 18 Triste rito Trixie from Trovatore, Gens from Clare Comedy Chorus D 498 18 Triste rito Trixie from Trovatore, Trumpet of Comedy Chorus D 499 19 Comedition of Charles Mott D 455 10 me it's simply heaven Blanche Dave B 1064 122 122 123 To he lep unhappy com-E. Thornton and G. Ben Davies D 409 10 Mary Ben	osor ") es sistres tin- es ("Carmen") es sistres tin- Les ("Car-	Calne	5.89 5738257	
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Ima—Musical Comedy Tis done! I am a bride V. Essex D 498 ("Yeomen of the Guard") Tis the day Tis the hour of farewell Carmen Hill E 66 To Anthea Sir Chas. Santley F 70 To be near you Ruby Helder B 299 To daisies To daisies To help unhappy com—E. Thornton and G. Battor Trumpet S. To daisies To me it's simply heaven Banche Dave B 100 To Mary Ben Davies D 100 To me it's simply heaven Blanche Dave B 1064 To the Children To the Children To the Children To the Children To us a Child is born To us a Child is born Townen of the Chorus D 499 Guard") Townen of the Chorus D 498 Guard") To us a Child is born Townen of the Chorus D 498 Townen of the Chorus D 498 Guard" Townen of the Chorus D 498 Townen of the Chorus D 498 Guard" Townen of the Chorus D 498 G	mo		9_033047	25
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you want to make	fanhattan ") um Ferry Voi che sapete) ozzi di Figaro")	EDO CONTENT	ALC: UNKNOWN	100
those eyes at me for?" Two Gren	fanhattan ") um Ferry Voi che sapete) ezzi di Figaro") little hands of Grey	Clarence Whi	itehill 02850	47

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U] (amelle	1	"Vale" (Farewell)	Edna Thornton E 20'	7
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Un di al tempio (" Iris ")	Lucrezia Bo	2-053120	17	Valzer (" Faust ")	La Scala Chorus E 121	
Un di all' azzurro spazio	De Muro	052338	24	Vanity Fair, Gems from		(i
("Andrea Chénier ") Un di all' azzurro spazio	Camera	052158	20	Vanity Fair—Revue Variations	Tetrazzini 2-053065	5
("Andrea Chénier ")		Married Tolking	CONT.	Veau d'or, Le (" Faust ")	Journet 7-32001	1
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Un di all' azzuro spazzio (Improvviso) ("An- drea Chénier")	A = 57% #			Vecchia zimarra ("Bo-	Journet 2-52516	8
Un di all' azzuro spazzio (Improvviso) ("An- drea Chénier")	Tamagno	052100	46	Vecchia zimarra ("Bo- heme") Vedi, io piango ("Fe- dora")	Gigli 7-52151	i
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tomi (" Rigoletto ")	Perini, and	d de Luca 2-054066	100	THE RESERVE OF THE PERSON OF T	Marcus Thomson	
Un nido di memorie (" Pagliacci ")	Cigada	D 319	80	Venetian song	McCormack 4-2824	
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Una furtiva lagrima	John McCori	mack 2-052022	37	Versa il filtro (" Pagliacci ")	Huguet, Paoli, Cigada, Pini Corsi 54339	,
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CONTRACT WARRY AND	Village of	enyzane	Wild-	Via! cosi non mi lasciate	A Comment of the Comm	
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oBud 2	Record No. 2-052075		Song
39	7-52016	McConwach	n, Leonora, a piedi uoi ("Favorita") ni al contento pro-
22		Cl-V-bl-	ondo ("Laszie")
3	052388	Contract of the Contract of th	"Incresia Bargia"
4	2_54330	(-notwess	ni l'auta e deserta
	054106	Battistim a	ni meco, sol di rose "Ernani")
42	2-52808	Paoli	ns ĉ toi dont le clair risage—Epithaleme "Déjanire")
65 31	ner E 193 52015	Stewart Gard	ting song
70	d D 271	De Gogorza Robert Radfor	king song lage Blacksmith
17	7-53034	Sophie Brash	lanella, La
32 108	033127	Hempel Jones-Hudson	lanelle, La ja's Song ("The Merry Widow")
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23	2-3376	Phyllis Dare Julia Culp William Sam	gin's slumber song ion Fugitive
31	032120	De Gogorza	sion fugitive ("Hero- diade ")
16	052368	Battistini	sione fuggitiva (" Ero-
44 26	7-52030 2-053009	Titta Ruffo G. Farrar	diade '') sione Veneziana ssi d'arte, vissi d'amore ('' Tosca '')
40	2-053020	Melba	(" Tosca ") ssi d'arte, vissi d'amore (" Tosca ")
24	2-053053	Emmy Destin	(" Tosca ") ssi d'arte, vissi d'amore (" Tosca ") ssi d'arte, vissi d'amore (" Tosca ")
25	a 2-053150	Louise Edvin	ssi d'arte, vissi d'amore
24	Chorus 2-52594	De Tura and	va il vino spumeg giante ("Cavalleria Rusticana")
21	52193	Caruso	("Cavalleria Rusti
80	nd Cigada E 134	De Angelis a	cana ") vrà ! contende il giubile (" Trovatore ")
5 32	and ada 54266	o Boninsegna Cig	vra! contende il giubil ("Il Trovatore")
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62	D 198	Jeanne Brole	oi che sapete (" Nozzi
70		Stella Power	di Figaro'') oi che sapete oi lo sapete ("Caval-
19	053183 053214		
21			oi lo sapete, o mamma ("Cavalleria Rusti cana")
25	s 053092	Emma Eam	oi lo sapete, o mamma ("Cavalleria Rusti
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A. Nicholls, ton, H.	E. Thorn- Eisdell, G.	15
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("Ruins of Athens") Cinquantaine, La	W. H. Squire E	149	97	(Op. 21) Don Cossack's Dance, A	Zacharenitsch B	517	180
Circus day in Dixie	Versatile Four	645		Down home in Tennessee		011	182
Clair le lune	Benno Moiseivitch		99	—Fox Trot	Quartet B	702	100.7
	Sales and the sales and	D 59	100	Down Home, Rag		654	
Cock o' the North	Pipe-Major D. Sm		174	Down in Chattanooga-	Pietro Deiro B	704	1.74
	au au	3 980	175	Medley	C	000	100
Cocoanut Dance	Olly Oakley E	142	178	Down Texas Way		896 285	
Come sing to me	Cpl. W. Bright		180	Douleur, Parts I. and II. Drei Romanzen, No. 1	Arthur Foreman B		
Comfort ye my people —Recit.	Marjorie Haywa	883	100	Drink to me only	W. H. Squire D	350	98
Comin' thro' the Rye	Barton and Walke		176	Drink to me only with			
	F	3 611	1102	thine eyes			
Coming of the year, The	Bells I	3 166	175	Du du liegst mir	Eli Hudson C	487	176
Communion in E, Op. 29	Easthope Martin		178			7952	
Concertino	Charles Draper	298 487	176	Duncan Gray	Horace Fellowes C	488	190
Concerto 7th, Op. 76,	Mary Law	802	180	A STATE OF THE PARTY AND ADDRESS.			
1st Movement	Dittery Late	002				T	
Concerto for harp and flut	Ada Sassoli and	John	101	ATTEMPT TO VALUE OF		E	
	Lemmoné D	476	265	Eileen Alannah	Bells o' Bournville		175
Concerto in D Minor for	Kreisler and Zimb	alist	55			507	+ 01
two violins, Pt. I (Buch)	2-0	7920	55	Eldorado March		884	
Concerto in D Minor for		7918		Electric Polka Elégie—Song of Mourning	Eli Hudson E	0799	
two violins, Pt. II (Buch Concerto in D Minor for			55	Emperor Quartet, The—			
two violins, Pt. III	2-0	7922	188/	Andante	0	8073	1
(Buch)		1000	Sec.	Enfant Prodigue, L'-		E 21	100
Concerto, Violin, in B	Marie Hall	D 79	100	Pierrot's Love Declara-			1
minor, Op. 61—Allegro Concerto, Violin, in B		D =0	100	tion to Phrynette	T	D 70	100
Concerto, Violin, in B	Marie Hall	D 79	100	Enfant Prodigue, L' (Sel.)	Landon Ronald	D 72	
minor, Op 61-Andante Concerto, Violin, in B	Marie Hall	D 80	100	Erl King Etude—A Major	Frederic Lamond Mark Hambourg		
minor, Op. 61-Cadenza	DI WITE II WITE	200	200	Etude, en forme de Valse	Alfred Cortot 2-03	5501	
Concerto, Violin, in B	Marie Hall	D 80	100	Etude in A Flat	Irene Scharrer	D 82	100
minor, Op. 61-Allegro	The same of the sa	Parvill	ET s	Etude in C Sharp Major	Mark Hambourg	D 69	99
Molto			170	Etude in D Flat Major	Paderevski	5633	
Coquette		560		Etude in E Flat Major			
Coucou, Le Country Dance	Moiseivitch Mischa Elman 4	E 10		Etude in E Minor, Op. 25, No. 5	De Pacamana D	262	90
Cracovienne fantastique,				Etude in F Minor	Irene Scharrer	D 82	100
Op. 14, No. 6				Etude—G Flat	Irene Scharrer	D 83	100
Cuckoo and Nightingale	Easthope Martin C	271	177	Etude in G Flat (Chopin)	Mark Hambourg	D 71	99
Cygne, Le	Zimbalist 3-0	7907	55	Etude in G Flat	Mark Hambourg	D 63	99
Cygne, Le	W. H. Squire D	350	98	(Moszkowski)	T	D 85	100
Cygne, Le Czardas—Hejre Kati	Marie Hall	E 17	54	Etude in G Flat (Chopin)		D 84	
Czatuas—Fiejie Kati	In and I owen 2-0	1002	O'X	Etude in G Sharp Minor (Chopin)	Trene Scharrer	201	144
		1 67	100	Etude, Op. 10, No. 5	De Pachmann D	264	99
D		100	191	Etude, Op. 10, No. 7	Wilhelm Rackhaus		98
AND THE RESIDENCE OF THE PARTY	and the second second					170	1 100
Dance California	W. H. Reitz I	3 242	175	Etude Romantique		391	175
Dance of Ivan Ivano-	Zacnarevitsch E	3 517	190	Evening Bells	Bells o' Bournville	586	110
Dandy Fifth	Olly Oakley I	3 141	175	Everybody shimmies now	Savov Quartet B	1028	183
	Mischa Elman	***	51	Everybody wants a key to	Savoy Quartet B	1099	183
	2-0	7914		my cellar		- III	1
			11000				

	Record No.	0	A COMPANY	Record No.	1 6
Every morn you'll hear them say "Good- night"	Murray's Savoy Quartet B 575	182	Gavotte in E major Gigue in C major	Fritz Kreisler 07968 Beatrice Harrison D 346	9
Everything is peaches down in Georgia	Savoy Quartet B 1008	183	Gitana, La	Kreisler 4-7998	3 5
exalted ("The Mes-	Marjorie Hayward C 883	180	Gondoliera, Op. 52, No. 4 Good-bye—in A Flat. (Pianoforte Accom-	— C 723	17
siah ") Extase, L'	Marjorie Hayward B 748	180	Good man is hard to find,		1
D MARIE LANGUE			Grand Chœur in E Flat Guitarre, Op. 45, No. 2 Guitarrero	Easthope Martin C 271 Jascha Heifetz 4-7952 Maud Powell 4-7971	2 5
Familiengemälde,	Renard Trio D 361	101		72000 - 2000 - 2000	
Op. 34, No. 4			White have a	L	
Scene (" Faust ")		1	Hallelujah Chorus	Easthope Martin C 273	3 17
antaisie ou scène de		180	(" Messiah ") Hallelujah Chorus	Reginald L. McCall	17
ballet, Op. 100 Farfadets, Les (The fairies)	Mischa Elman 4-794	51	(" Messiah ") Happy Memories Harlequin's serenade	Dorothy Forster B 499 Zimbalist 2-0796	9 17
Farfalla—Caprice	Maud Powell 1-0799	54	(" Millions d'Arlequin'")		
Father O'Flynn—in A Flat. (Pianoforte Accompaniment)	— В 821	179	Hark! Hark! the lark Hark! Hark! the lark Hark! Hark! the lark	Una Bourne B 706 Paderevski 045560 Wilhelm Backhaus	0 5
Fedora Gavotte	Neapolitan Trio B 680 De Greef D 470	181		D 170	
ifth Nocturne	Maud Powell 2-0799	5 54	Hark the herald angels Hark! the herald angels sing	Charles Hopkins B 527 Organ, Celeste and Bells B 27	118
Fileuse, La, Op. 35 Finale, 2nd Concerto	Kubelik 0798	54	Harmonious Blacksmith	Mark Hambourg D 72	2 9
Finale from E minor Con- certo, Op. 64 Flowers o' the Forest	Maud Powell 20799 Horace Fellowes B 38	BX2	Harvest Barn Dance Harvest Home	Olly Oakley B 14: Bells o' Bournville B 508	1 17
For me and my gal ("Here and There")	Savoy Quartet B 89	182	Have pity, sweet eyes Hawaiian Echoes—Med-	Maud Powell 2-07998	8 5
rorget-Me-Not-Inter- mezzo	Venetian Trio B 85	133	ley Hawaiian Hula Medley	Frank Ferera B 1148 Helen Louise and	17
Four African Dances, Op. 58, No. 4	Arthur Beckwith C 97	118	Hawaiian Waltz	Frank Ferera B 818 Lua and Kaili B 297	7 17
Friendly rivals, The	Corporal Morgan and Barr C 40:	176	Head over heels Heather Bells	Savoy Quartet B 1100 W. H. Reitz B 24	5 18
From the land of the sky	Boris Hambourg E 14	2 97	Hebrew Melody	Jascha Heifetz	20
Fugue in D minor Fugue in E minor	V. G. Woodhouse D 49 V. G. Woodhouse D 49		Hebrew Melody and	Zimbalist 2-0798 4-798	
Funeral March, Op. 35, No. 2	Richard R. Biggs C 78	8 177	Helen of Troy (" As You Were ")	Savoy Quartet B 101	6 18
Funeral March (Chopin) Funeral March (Marche Funebre), Op. 35, No. 2	De Pachmann D 26	100	Hello! New York ("The Bing Boys on Broad- way")		4 18
Fusilier Patrol	Olly Oakley B 13	9 175	Henry VIII Dances	Marjorie Hayward	2 18
0		100	Hide and seek	Murray's Savoy	18
G			Hielan' laddie	Quartet B 57: Pipe-Major D. Smith	17
Gavotte Gavotte	Mischa Elman 0798 Mischa Elman 4-794		Highland Fling	Bagpipes B 18	
Gavotte	V. G. Woodhouse D 49	0 98	Hindustan	Savoy Quartet B 106	
Gavotte Gavotte (Bourne)	Marie Hall E 1 Una Bourne B 84	5 178	Ho! Jolly Jenkin ("Ivanhoe")—in D.	— В 82	5 17
Gavotte et Variations Gavotte (from Ballet	Moiseivitch D 46 Mischa Elman 4-794	2 99 4 51	(Pianoforte Accom- paniment)		
Music to " Idomeneo")	Philharmonic Strin	g 102	Honolulu March Hornpipe Medley	Lua and Kaili B 52 Eli Hudson B 14	6 17
Gavotte (" Mignon ")			Hors d'œuvres	Murray's Raztime	18
Gavotte (" Mignon ")	Quartet E 15		1.2021000000000000000000000000000000000	Trio C 20	0
Gavotte (" Mignon ") Gavotte (" Mignon ") Gavotte No. 2 Gavotte (Op. 23, No. 2)	Quartet E 15 Maud Powell 3-797 W. H. Squire E 14 Beatrice Harrison	9 55		Trio C 39	19

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•	Record No.	Page	1 Innerest	Record	1
enter above				No.	
	Zimbalist 4–7988 Una Bourne B 845		I've got the sweetest girl	Savoy Quartet B 1000	1
Humoreske (Bourne)			in Maryland	The state of the s	1
Humoreske (Dvořák)			Lister Library Sweets		-
	Fritz Kreisler 07939		THE BEST OF PASSING WITH	of bulleto ser. Mills	
Iumoreske (Dvořák)	Venetian Trio B 355	100	A Company of the Land of State of	THE PARTY NAMED IN	П
lumoreske	Mark Hambourg E 14	99	TARREST DESCRIPTION OF THE PARTY NAMED IN	The course of th	1
(Tchaikovsky)		100	Ja da	Savoy Quartet B 1049	
Iumoreske (Dvořák) Iumoreske (Op. 101, No. 7)	Marie Hall E 16 Mark Hambourg E 13	100	Jardins sous la pluie (Rain in the Garden) Jazz Band, The (" Hullo,	All the second s	1.
Iumoreske (Tor Aulin)	Marie Hall E 17 Mischa Elman 2-0797	100	America!")	Account to the same of the same	
			Jeannette	Dorothy Forster B 499	
	Joseph Joachim D 88	100	Jeux d'eau	Moiseivitch D 58	
D minor	Fritz Kreisler 07966	52	Jolly Boys March	Olly Oakley B 142	1
G minor			Jota Arogonesa (Op. 27)	Marie Hatt D70	1
lungarian Dance in A	Isolde Menges D 354	101	TARREST NAMES OF TARREST	Michael Committee of the	1
Jungarian Dance, No. 7	Isolde Menges E 153	101		The same of the same	i.
	Mischa Elman 3-7977	51	DOUBLE WHAT THE	K	1
lungarian Dance, No. 20	Isolde Menges E 206	101	and the same of th		1
lungarian Dance, No. 20 lungarian Dances, No. 20	Zimbalist 3-07908	50	K-K-K-Katy Kai Maia O Ka Maoli—	Savoy Quartet B 1028	
in D minor, No. 21 in		12-12	Kai Maia O Ka Maoli-	Helen Louise and	1
E		-	Medley March	Frank Ferera B 891	
untsman's Chorus	Bells o' Bournville	175	Kawaihau-Waltz	Lua and Kaili B 778	1
	B 509	17.00	Keep movin'-Fox Trot	All Star Trio B 1133	1
	and the state of t	1000	Keeper, The ("Boat-	G. Barton and W. G.	
		THE R	swain's Mate ")	Walker D 448	
		1	Keltic Lament, A	Warwick Evans D 342	
And the second state of the second	and the second s		Kilima Waltz	Lua and Kaili B 297	
yll, Op. 134	Neapolitan Trio B 680	1181	Killarney	Bells o' Bournville	1
don't want to get well	Savoy Quartet B 962	182	CHANGE IN COMMISSION OF	B 750	1
gave her that	Savoy Quartet B 1131	183	King of Love my Shep-	Charles Hopkins B 1007	I
hate to lose you	Savoy Quartet B 1093	183	herd is, The	Season Towns Towns	1
hear you calling me-	— B 721	179	Kingdom Coming	Maud Powell 2-07997	7
in C. (Pianoforte Ac-		2369	Kipling Walk, The-	Murray's Savoy	1
companiment)	17	101	One - Step (" Bing	Quartet B 702	5
hear you calling me	Neapolitan Trio B 774	101	Boys ")	14 1 17 1 D 00	
hear you calling me- in G. (Pianoforte Ac-	— B 722	1149	Kiss Waltz	Mark Hambourg D 63	
in G. (Pianotorte Ac-	and the state of the same	0.00	Kisses	Mark Hambourg D 63 Savoy Quartet B 1036 Lua and Kaili B 529	1
companiment)		100	Kohala March	Lua and Kaili B 529	1
you were the only girl	Hawaiian Guitar	177	Kol Nidrei	Mischa Elman	1
(" Bing Boys ")	Solo B 703	100	appropriate the second	3-07913	
won were the only	Murray's Savoy B 725	182	Kol Nidrei, Op. 47	Maud Powell 2-07999	
girl-Fox Trot ("Bing	Quartet		Kreutzer Sonata-Sels. 1	Marsorse Hayward and	1
Boys ")			and II	Una Bourne C 844	H
bacio	Corporal G. Morgan	176	Kreutzer Sonata-Sels.	Marjorie Hayward and	17
	- C 402		III and IV	Una Bourne C 854	
Il sing thee Songs of	— C 795	179	CONTRACTOR OF THE PARTY OF THE	The second second	1
Araby-in A Flat.		100	THE PERSON NAMED IN COLUMN		1
(Pianoforte Accom-			No. of the Contract of the Inc.	C TABLETT BEAUTY T	
paniment)	The second second	1.00	Tag I Para . I Pick III	September of the St.	1
m all bound round with	Savoy Quartet B 991	182	Lancashire Clogs	Olly Oakley C 286	
the Mason Dixie Line	a interpret	202	Land of hope and glory	Sergeant Hawkins	1
n getting tired playing	Savoy Quartet B 1116	183		C 112	
second fiddle	the state of the s	100	Larghetto	Zimbalist 4-7989	
promptu, G major	Beatrice Harrison	97	Largo	Kreisler 2-07906	
	D 348		Largo in G	Cedric Sharpe D 436	
a gondola	Mischa Elman	51	Largo with orch. accomp.	Maud Powell 2-07927	
	4-7909		Lark, The—Romance	Zimbalist 3-07908	3
	Kreisler 2-07910	52	Lead, Kindly Light	Charles Hopkins B 700	1
dian rag	Savoy Quartet B 985	182	Lead, Kindly Light	Bells o' Bournville	1
terlude, Op. 152	Una Bourne B 706	178	The reserved in	B 508	3
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Rusticana)			Liebestreud	Fritz Kreisler 07963	
termezzo in E Flat	Irene Scharrer D 87	100	Liebesleid	Fritz Kreisler 07962	
ternational Rag	Pietro Deiro B 704	174	Liebestod (" Tristan und	Una Bourne C 839	9
ish Cradle Song	Tessie Thomas R 154	101	Isolde ")		
alian Concerto, First	Irene Scharrer D 87 Pietro Deiro B 704 Tessie Thomas R 154 Mark Hambourg D 65	99	Liebesträume	Mark Hambourg D 64	4
Movement		Sandy.	Lied	Renard Trio D 359	9 1
	Pietro Deiro B 510	174	Listen to that moaning		3 1
	Carried D 4404	1100	Melody	COLUMN TO SERVICE STATE OF THE	
ve got my captain work-	Savoy Quartet B 1104	14.000	Microtry	Una Bourne B 1037	

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Sugart.	Record No.	age	Printed .	Record No.	
Little grey home in the			Melody on Air from "Orfeo et Euridice"		0.5
Little grey home in the	Sergeant Hawkins	176	Memory, A	Cedric Sharpe E 144	9
West	B 22	0	Menuet	Olly Oakley B 140	17.
Little grey home in the	- B71	8 179	Merry Whirl-One-step		17
West - in B Flat.		1	A Designation of sales of the	Orchestra C 876	10
(Pianoforte Accom-		100	Ming Toy Minnehaha Medley Waltz	Savoy Quartet B 1088	18
paniment)	Paulbaka Martin C 97	0 177	Minnehaha Medley Waltz	Pale K. Lua and David	17
Lohengrin—Prelude, Act III	Easthope Martin C 27	0 11.	Minuet	K. Kaili B 1077 De Groot B 989	
Londonderry Air	Philharmonic Strin	g 102	Minuet	Maud Powell 2-07989	
mondatry its	Quartei D 1	4	Minuet	Kreisler with String	5
Londonderry Air, The	De Groot C 99	4 179		Quartet 4-7965	5
(Farewell to Cucullain)	A TEN WITH BUILD		Minuet	Jascha Heifetz 5-7901	5
Long ago (from four	Zimbalist 4-799	0 56	Minuet	Maud Powell 3-07900	5
songs, Op. 56) Lost Chord, The	Easthaba Martin C 90	0 178	Minuet	Phil. String Quartet	10
Lost Chord, The	Easthope Martin C 29	176	Minuet	Marie Hall E 157	10
zers chord, the	B 11		Minuet	Mischa Elman 3-7923	5
Leve's dream after the		182	Minuet in D Major, No. 1		
ball	B 56	1	Minuet in D Minor	Philharmonic String	10
Love's Garden	Renard Trio D 36	1 101		Quartet E 199	
Love's Garden of Roses	Corporal G. Morgan	176	mindor in a panjor	Isolde Menges E 206	
	C 84	-	Minuet in D, No. 2	Mischa Elman 4-7948 Kreisler 4-7958	
TANK DEAN		1	Minuet in G Minuet in G	Paderevski 05626	
M			Minuet in G	Zimbalist 2-07931	
Electric and the second			Minuet in G. No. 2	Maud Powell 4-7974	5
Madrigal	Marjorie Hayward	180	Minuet in G. No. 2	Mischa Elman 3-7921	1 5
Waldand VIII I	B 74		Minuett	Francis Macmillen	10
Maiden's Wish	Maud Powell 2-0799	3 54	THE PERSON	E 153	2 ,0
Main Aloha—One Step	Helen Louise and Frank Ferera B 105	177	Minuett	Marjorie Hayward	18
Malagueña (Spanish	Cortot 7-6202	3 50	Minute Waltz	Maud Powell 4-7968	5
Dance)			Miss Drummond o' Perth		
Mammy of mine	Savoy Quartet B 106	1 183	ARTHUR STATE OF THE STATE OF	B 980	
Mass 's in the cold, cold	Zimbalist 4 792	7 56	Moana Waltz	Hawaiian Guitar Solo	17
ground	THE PERSON NAMED IN		TOTAL MEMORIAL TOTAL	B 726	3
March of the Dwarfs March ("Tannhauser")	Arthur De Greef D 47 Una Bourne C 83	0 98	Moaning Saxophone Rag		18
Marche Militaire	Mark Hambourg D 48	8 00	Mock Morris Dances	Percy Grainger D 350	3 5
Marche Militaire, Op. 51	Philharmonic String	102	Molly on the shore	Flonzaley Quartet	1
	Quartet E	1	more on the shore	0807	
Marche Triomphale	Easthobe Martin C 48	1 178	Molly on the shore	Maud Powell 4-797	
Marquis of Huntly-	Horace Fellowes B 31	0 179	Moment Musical	Kreisler 2-0798	
Highland Fling		0 100	Moment Musical	Mary Law C 802	
Mason's Apron Reel Matador Two-Step	Olly Oakley B 13	7 175	Moment Musical	Wilhelm Backhaus	1
Mazurka	Mary Law C 80	2 180	Mon cœur s'ouvre à ta	C Warmich Franc	4
Mazurka	W H Source R 15		voix ("Samson et		
Mazurka in A Minor.	Kreisler 3-799	5 53	Dalila ")	APPENDING THE PROPERTY AND ADDRESS OF	
		o regal	Mona Kiea	The Hawaiians B 1068	
Mazurka in B Minor	Una Bourne C98		Moon bath raised, The	Corporal Hawkins	17
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Mazurka, Op. 50, No. 2, A flat major	De Pachmann E 8	0 99	Moonlight Sonata—Pt. I	Mark Hambourg D 6	6
Mazurka, Op. 59, No. 3,	De Pachmann E 8	0 99	Moonlight Sonata—Pt. I. Moto perpetuo	Marie Hall D7	7 10
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Méditation ("Thäis") Méditation ("Thäis")	Kreisler 2-0798	3 53	Murmuring breezes	Warmick Engits D 34	21 5
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ed Euridice "	Mischa Elman 2-0797	51	Control of the second of		
Meiodie de Gluck	Kuhelih 0707		The state of the s		7
Melodie (" Orfeo ed Euri-	Kreisler 3-79			The state of the s	¥
GILCE TO STATE OF THE STATE OF			Narcissus ("Water	Florentine Quartet	18
Melody in F	Arthur de Greef D'	5 98	Scenes")	B 46	
			Nightingale	John Lemmone D 47	7 1
Melody in F Melody of Love	W. H. Squire E 13 Florentine Quartet	182	Nobody knows de trouble	Kreisler 4-795	6

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	Mischa Elman	07928		Paloma, La	De Groot	B 772	17
Necturne de Chopin	Arthur Beckwith	Cana		Papillous	Una Bourne I	1037	17
Nocturne, G Major, Op. 37, No. 2		D 263		Parted - in B Flat.	- I	B 719	17
	Irene Scharrer	D 84	100	(Pianoforte Accom- paniment)		alone .	1
Nocturne in E minor	Isolde Menges	D 355	101	Parted-in F. (Piano-	N. Danmer	B 720	113
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Nocturne, Op. 15, F Major	De Pachmann	D 263		Peal of Church Bells	Borland and Ch	B 143	
Nocturne (Scriabine)	Moiseivitch	D 96		Pensée musicale	De Greef	D 75	
Norwegian Bridal March	Mark Hambourg	D 68	99	Perfect Day, A	Corporal G. Mor	gan	17
Nur wer die Sehnsucht	Mischa Elman		51		Contract Con	B 871	1
kennt	2	-07977		Perfect Day, A-in C (Pianoforte Accom-		B 713	1
No. of London				paniment)			
			100	Perfect Day, A-in F. (Pianoforte Accom-		B 714	1
0			100	manimonti			1
O	The second second		100	Petite Valse	Josef Hollman Maud Powell	D 260	
	Care Committee on the	Tar Killer		Petite Valse	Maud Powell	4-7977	7
come, all ye faithful	Charles Hopkin	s B 527	175	Petite Valse Caprice	Una Bourne	B 266	1
O come, all ye faithful	Bells	B 272	182	Petite Valse Caprice Piano Quartet, No. 2 in G Minor, Op. 21, 1st and	Philharmonic Sti Quartet	D 53	1
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O sole mio (Neapolitan Serenade)	The state of the s	В 633	181	ments for Contralto			
O Star of Eve	W. H. Squire	E 151		Pianoforte Accompani-	-		1
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Costs dies at familie			23	(Bellini)		WHITE STREET	
Casta diva, che inargenti:	cavatina	造版多		Patti Sembrich		03082 053174	
Ite sul colle, o Druidi	- E- (1 6/2)	III THE ST		Chaliapine		052353	22
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Inaffia l'ugola ! (Brindisi)	September 1			Sammarco Amato and Setti		2-052009 2-054026	
A STATE OF THE STA		NEWSCHILL	100	Scotti	1000	052161	45
Nian mi tema (Morte d'O			**	Tamagno	April 1		
5" HZ " ;			near .	Tamagno	* English	052431	24
100		180000000	26	Paoli		052328	
Ora e per sempre addio, sa		(10-inch)	200	Caruso		7—52017 52675	
	" "	(12-inch)		Tamagno		052102	46
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	PER	LA	PAT	TRI	A (Cocchi)		POTENTIAL PROPERTY.	
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Abbietta zingara		S		Journet		2-052163	33
Ah! che la morte ognora (Miserere	s) (sung	in Italia	in)	Caruso and Alda		2-054007	Ď
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生 生 生 生 生	- 22			De Muro and Rug		2-054063	8
Ah! si, ben mio coll'essere			E.	Caruso		052210	19
	2			Martinelli	1.0	2-052102	36
	- **			Paoli		052329	41
Ai nostri monti ritorneremo		Carrieta	**	Caruso and Homer Caruso and Schum	unn Heinle	054198 2-054042	677
				De Muro and Casa		2-054072	2
D'amor sull' ali rosee		1000		Tetrazzini		2-053085	47
	**		18.00	Destinnova	100	2-053139	24
Deserto suna terra			**	Paoli		2-52596	42
Di geloso amor sprezzato	**	- **	inter.	Ruffo, Ischierdo an Paoli, Gigada and	Topona	54359 54340	3
Di quella pira		-22			Joa.ma	52678	46
n n				Caruso		2-52489	21
10 10 - 10 VA VA	440	14.		Paoli		052170	41
The second of the second of		100		Martinelli		7-52077	36
E deggio e posso crederlo	**		48	De Muro, Baldini, I		2-054057	2
Home to our mountains	1	4		Thornton and Hyd	8	D 120	75
If a moment I but linger				Thornton and Hyde		D 120	75
Il balen del suo sorriso	000	T. W.		De Luca De Gogorza	**	7-52095	23 31
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In the combat with me he content	hei	- ************************************	2	Titta Ruffo Thornton and Hyd		2-52528 E 20	44 75
Mal reggendo all' aspro assalto		25		Caruso and Homer		2-054017	
	10000	1. 7.		De Muro and Casas		2-054073	6 7 5
Mira, di acerbe lagrime		- 60		Boninsegna and Cig	ada	54264	5
Perigliarti ancor languente Prima che d'attri vivere	0000	344	100	De Muro and Casaz		2-054077	3
Stride la vampa l la folla idomita		77.0	**	De Muro, Ruggero	and Badini	2-054076	35
Strice in vampa i in some idomica	1.0			Kirkby Lunn Louise Homer	42 93	7-53005	32
Tacea la notte placida				Tetrazzini		2-053084	47
		100		Buckman	Contract (Contract)	D 99	62
Vivrà ! contende il giubilo	188	1000	100	Boninsegna and Cig	gada	54266	5
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	10.0	1		Tetrazzini Sembrich	**	2-053118 053213	47
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Ah! non mi ridestar				Battistini		052308	16
J'aurais sur ma poitrine		-	-	Ansseau		2-032040	15
Ma come dopo il nembo		100	66	Battistini		052307	16
O Nature, pleine de grâce (Invocat Pourquoi me réveiller?			-12	Ansseau		2-032039	15 36
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ZAZA (Leoncavallo)							
Buona Zaza, del mio buon tempo	.,	Salar Contract	-	Ruffo	9.	7-52035	43
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Zaza, piccola Zingara				Ruffo		7-52031	44
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			120				

SEXTETS

For Prices of Records see page ii

CARUSO, GALLI-CURCI, EGENER, JOURNET, DE LUCA and BADA

12-inch white label

2-054067 Chi mi frena (Chi raffrena) (" Lucia di Lammermoor ")

CARUSO, SCOTTI, JOURNET, SEMBRICH, SEVERINA and DADDI

12-inch white label

054205 Chi mi frena (Chi raffrena) (" Lucia di Lammermoor ")

(Donizetti) (78)

OUINTET

For Prices of Records see page ii

CARUSO, HEMPEL, DUCHÊNE, ROTHIER and DE SEGUROLA

12-inch pale blue label

2-054050 E scherzo, od è folia ("Un Ballo in Maschera," Act I)

(Verdi) (80)

OUARTETS

For Prices of Records see page ii

BATTISTINI, COLAZZA, SILLICH, E. CORSI and Chorus

12-inch orange label

054107 O ! sommo Carlo (" Ernani ")

(Verdi) (78)

BORI, JACOBY, McCORMACK and WERRENRATH

12-inch pale green label

2 054061 Bella figlia dell'amore ("Rigoletto," Act III)

(Verdi) (78)

CARUSO, ALDA, JACOBY and JOURNET

12-inch pale green label

2-054031 Che vuol dir ciò (" Marta ") 2-054032 Presto, presto, andiam (" Marta ") 2-054030 Siam giunti, o giovinette (" Marta "

(Flotow) (80) (Flotow)

2-054037 Tho raggiunta, sciagurata (" Marta ")

(Flotow) (80) (Flotow) (79)

CARUSO, FARRAR, GILIBERT and JOURNET

12-inch pale green label

-034003 "Seigneur Dieu" ("Faust"-Garden Scene, Part 1) (Gounod) (80) 2-034004 "Eh quoi! toujours seule" (" Faust "-Garden Scene, Part II) (Gounod) (80)



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QUARTETS—continued

CARUSO, GALLI-CURCI, PERINI and DE LUCA

12-inch buff label

2-054066 Un di, se ben rammentomi (" Rigoletto ")

(Verdi) (78)

CARUSO, HEMPEL, ROTHIER, DE SEGUROLA and Chorus

12-inch pale green label

2-054052 La rivedrà nell' estasi (" Un Ballo in Maschera," Act I) (Verdi) (80)

CARUSO, SCOTTI, ABOTT, HOMER and Chorus

12-inch pale blue label

054117 Bella figlia dell' amore (" Rigoletto ")

(Verdi) (80)

CARUSO, SCOTTI, FARRAR and VIAFORA

12-inch pale blue label

054204 Addio dolce svegliare (Quartet) (" La Bohème ")

(Puccini) (80)

CARUSO, SCOTTI, SEMBRICH and SEVERINA

12-inch pale green label

054199 Bella figlia dell'amore (" Rigoletto ")

(Verdi) (79)

DE MURO, BALDINI, BETTONI and JANNI

12-inch red label

2-054057 E deggio e posso crederlo (" Il Trovatore," Act II) (with Scala Opera chorus) (Vendi) (79)

054477 Già ti vedo (" La Gioconda," Act III) (with Scala Opera chorus)
(Ponchidli) (79)

HUGUET, PAOLI, CIGADA and Pini CORSI

10-inch red label

54339 Versa il filtro nella tazza s ia (" Pagliacci ")

(Leoneavallo) (78)

MELBA, McCORMACK, SAMMARCO and THORNTON

12-inch pale green label

2-054025 Bella figlia dell'amore ("Rigoletto")

(Verdi) (78)

TRIOS

For Prices of Records see page ii

CARUSO, ALDA and JOURNET

12-inch pale green label

2-054029 Qual voluttà trascorrere ("I Lombardi ")

(Verdi) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played





TRIOS-continued

CARUSO, FARRAR and JOURNET

12-inch pale green label

2-034002 Alerte! ou vousétes perdus. Prison Scene, Part 111 ("Faust")
(Gounod) (80)

CARUSO, HOMER and JOURNET

12-inch pale green label

2-034026 Je viens célébrer la victoire ("Samson et Dalita") (Saiw-Saëns) (80)

CARUSO, JOURNET and SCOTTI

12-inch pale green label

2-034001 Que voulez-vous, messieurs? (Duel), Act III ("Faust") (Gounod) (80)

DE MURO, RUGGERO and BADINI

12-inch red label

2-054076 Prima che d'altri vivere ?" Il Trovatore," Act IV) (Verdi) (79)

JOURNET, DE GOGORZA and VAN HOOSE

12-inch red label

2-034030 Que voulez-vous, Messieurs ? (Duel) ("Faust") (Gounod) (80)

PAOLI, CIGADA and JOANNA

10-inch red label

54340 Di geloso amor sprezzato (" il Trovatore ") (Verdi) (80)

PAOLI, SALA and GOETZEN

12-inch red label

054331. Una vela! un vessillo ("Otello") (with chorus) (Verdi) (79)

PAOLI, SALVATI and GOETZEN

12-inch red label

054330 Vieni, l'aula è deserta ("Otello") (Verdi) (78)

10-inch red label

54451 Questa è una ragna (" Otelio ") (Verdi) (79)

RUFFO, Titta, ISCHIERDO and Titta FOSCA

10-inch red label

54359 Di geloso amor sprezzato (" Il Trovatore") (Verdi) (78)



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DUETS

For Prices of Records see page ii

ALDA and BRASLAU

12-inch red label

2-054090 Tutti i for (" Madama Butterfly ")

(Puccini) (79)

ALDA and MARTINELLI

12-inch buff label

2-054091 O soave fanciulla (" La Bohème ")

(Puccini) (79)

E

AMATO and SETTI

12-inch red label

2-054026 Inaffia l'ugola ! (Brindisi) (" Otello ")

(Verdi) (78)

BATTISTINI and Em lia CORSI

12-inch orange label

054108	Da quel di che t'ho veduta (" Ernani ")	
	La ci darem la mano! (" Don Gidvanni")	

(Verdi) (78) (Motarti (78) (Verdi) (78)

BATTISTINI and JANNI

12-inch orange label

054317 D'acqua aspergimi ("Thaïs ")

(Massenet) (73)

BATTISTINI and MOSCISCA

12-inch orange label

054389	Decidi il mio destin (" Pagliacci ")
054390	E allor perché di', tu m'hai stregato (" Pagliacci ")
054392	Lassir in ciel (" Rigoletto ")

(Leoncavallo) (78) (Leoncavallo) (78) (Verdi) (78) (Verdi) (78) (Donizetti) (78)

054395 Pura siccome un angelo ("La Traviata") 054393 Un buon servo del visconte ("Linda di Chamounix")

BATTISTINI and SILLICH
12-inch orange label

054105 Lo vedremo, veglio audace ("Ernani ")

(Verdi) (78)

BONINSEGNA and BOLIS

12-inch red label

2-054071 M'ami, m'ami (Duet, Act II) ("Un Ballo in Maschera") (Verdi) (79)
 2-054075 Vicino a te s'acqueta ("Andrea Chénier") (Giordano) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played



DUETS-continued

BONINSEGNA and CIGADA

10-inch red label

54284 Mira, di acerbe lagrime ("Il Trovatore"). (Verdi) (78) 54236 Vivra! . . . contende il glubilo ("Il Trovatore") (Verdi) (78)

BORI and DE SEGUROLA

12-inch red label

2-034000 Porque de mis ojos (Romance from Spanish Operetta (Chapi) (78)

10-inch red label

7—64000 El puñao de rosas—Romanza (Romance from Spanish Operetta "El Puñao de Rosas") (Chapi) (79)

BUTT, Clara, and Kennerley RUMFORD

12-inch dark blue label

04046 Night Hymn at Sea (Goring Thomas) (Key C)
04045 Snowdrops (Lehmann) (Key E)
(It is important that these records should be played in the keys indicated)
04060 The Keys of Heaven (L. Broadwood) (81)

CALVÉ and DALMORES

12-inch buff label

034023 Là-bas dans la montagne (" Carmen ") (Bizet) (79)

CAPRILE and BADINI

12-inch red label

054384 Dite alla giovine ("La Traviata," Act II) (Verdi) (78)

CAPRILE and BETTONI

12-inch red label

054385 Spunta l'aurora pallida (Morte di Margherita) ("Mefistofele ") (with Scala chorus) (Boito) (78)

CARUSO and ALDA

12-inch pale green label

2-054007 Ah! che la morte ognora (Miserere) (sung in Italian) (with Chorus of the Metropolitan Opera, New York) ("Il Trovatore") (Verds) (82

CARUSO and AMATO

12-inch pale green label

2-054027 Invano, Alvaro ("La Forza del Destino," Part I) (Verdi) (81) 2-054028 Le minaccie, i fieri accenti ("La Forza del Destino," Part II) (Verdi) (81)

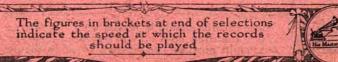


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DUETS-continued

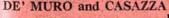
CARUSO and ANCONA 12-inch pale green label	et) (78)
	et) (78)
054134 Del tempio al limitar (" I Pescatori di Perle ") (Bis	ACCRECATE VALUE OF THE PARTY.
CARUSO and DE LUCA	
12-inch pale green label	2 (70)
2—054093 Sleale! il segreto fu dunque violato ("La Forza del Destino") (Vera 2—054092 Venti scudi! ("L'Elixir d'Amore.") (Donize	ti (78)
CARUSO and DE GOGORZA	
12-inch pale green label	
2—064001 A la luz de la luna (Ante	n (78)
CARUSO and DESTINNOVA	Y. File
12-inch pale green label	
2-054053 Sento una forza indomita (" Il Guarany ") (Gom	es) (79)
CARUSO and FARRAR	
12-inch pale green label	
2-034005 Mon cœur est pénétré d'épouvante. Prison Scene, Part I ("Faust'	9
	od) (81 od) (81
2-034011 Il se tait tard (" Faust ")	od) (81
2-034012 O nuit d'amour (" Faust ") (Goun	od) (80
2-034018 On l'appelle Manon (" Manon ") (Masse 054201 O quanti occhi fisi (" Madama Butterfly ") (Pucc	ns) (79
CARUSO and GADSKI	
12-inch pale green label	
	(81)
2-054008 O terra, addio-Final Duet, Part II("Aida ") Ven	li) (81)
CARUSO and GLUCK	
WITH METROPOLITAN OPERA CHORUS	1000
10-inch buff label	FELL
7-54006 Libiam ne' lieti calici (Brindisi) ("La Traviata") (Ven	ii) (79)
CARUSO and HOMER	
12-inch pale green label	1
	is) (80)
	di) (82)
2-054017 Mal reggendo all' aspro assaito (" Il Trovatore ") (Ver	(6) (81)





DUETS—continued

DCB13—commune	SOUL SEEDING
CARUSO and JOURNET	is appropri
2-034013 Crucifix 2-034000 O merveille ("Gaust ") 2-054010 Solo, profugo, reietto ("Marta ")	(Faure) (81) (Gounod) (81) (Flotow) (80)
CARUSO and RUFFO	
12-inch pale green label 2-054049 Si, pel ciel marmoreo giuro, Act II, Scene V ("Otello")	(Verdi) (80)
CARUSO and SCHUMANN-HEINK 12-inch buff label	
2-054042 Ai nostri monti ritorneremo (" Il Trovatore ")	(Verdi) (78)
CARUSO and SCOTTI 12-inch pale green label	1. 地震工
2—054014 Amore o grillo (Duet, Act I) (" Madama Butterfly ") 2—054095 Dio che nell'alma infondere (" Don Carfos.") 2—054013 Non ve l' avevo detto (Duet, Act II) (" Madama Butterfly ") 054127 O Mimi, tu più non torni (" La Bohène") 054070 Solenne in quest'ora giurarmi dovete (" La Forza del Destino	(Puccini) (82)
CLEMENT and JOURNET 12-inch red label	
2-034031 Au fond du temple saint (" Les Pecheurs de Perles ")	(Binet) (78)
DE GOGORZA and VAN HOOSE 12-inch red label	
2-054104 Solo, profugo, reietto (" Marta ")	(Flotow) (78)
DE LUCIA and HUGUET	
12-inch red label 054172 Mia madre ("Carmen")	(Biset) (78)
DE' MURO and BARTOLOMASI 12-inch red label	Application of the Control of the Co
	(Mascagni) (79) (Mascagni) (79)
DE' MURO and CASAZZA /	



12-inch red label Ai nostri monti ritorneremo (" Il Trovatore," Act IV) Mal reggendo all'aspro assalto (" Il Trovatore," Act II) Perigliarti ancor languente (" Il Trovatore," Act II) (Verdi) (78) (Verdi) (78) (Verdi) (78) 2-054072 2-054073 2-054077



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DUETS—continued

DE' MURO and JANNI

12-inch red label

2-054056 Ho nome escamillo ("Carmen," Act III)

(Bizet) (78)

DE' MURO and RUGGERO

12-inch red label

2-054070 Ah! che la morte ognora (Miserere) ("Il Trovatore," Act IV) (Verdi) (78)

DESTINNOVA and Dinh GILLY

12-inch buff label

2-054062 Good-night (Folk Song)

(78)

7—54005 My Homeland (Folk Song) (in Czech) 7—54007 Wedding, The (Folk Song) (in Czech)

(78)

DESTINNÓVA and DUCHÊNE

12-inch buff label

2-034020 O viens, mon doux berger (" Pique Dame," Act 11) (Tchaikovsky) (79)

DESTINNOVA and KIRKBY LUNN

12-inch buff label

2-054023 Ebben! qual nuovo fremito (" Aida ") 2-054020 L'amo come il fulgor del creato (" La Gioconda ")

(Verdi) (78) (Ponchielli) (78)

DESTINNOVA and MARTINELLI

WITH METROPOLITAN OPERA CHORUS

12-inch buff label

2—054063 Ah! che la morte ognora (Miserere) (sung in Italian) ("Il Trovatore") (Verdi) (79)

DESTINNÓVA and McCORMACK

2—054019 Mira la bianca luna

(Rossini) (78)

DE TURA, CIGADA and Chorus

12-inch red label

054144 A voi tutti salute (" Cavalleria Rusticana ")

(Mascagni) (77)

DE TURA and HUGUET

10-inch red label

54341 Verranno a te sull'aure (" Lucia di Lammermoor ")

(Donizetti) (78)

The figures in brackets at end of selections indicate the speed at which the records should be played





DUETS-continued

DE TURA and PICCOLETTI (Scala Opera Chorus)

12-inch red label

054169 Invitato a qui seguirmi (Scena della borsa) ("La Traviata") (Verdi) (78)

EAMES and DE GOGORZA

12-inch buff label

054071 Là ci darem la mano! (" Don Giovanni ") (Mozart) (78) 054072 Là dove prende amor ricetto (" Il Flauto Magico ") (Mozart) (78)

EAMES and SEMBRICH

12-inch buff label 2-054100 Che soave zeffiretto ("Le Nozze di Figaro ").

(Mozart) (78)

FARRAR and AMATO

WITH METROPOLITAN OPERA CHORUS

12-inch buff label

2-054039 Il dolce idillio ("Il Segreto di Susanna ") (Wolf-Ferrari) (79) 2-034021 Si tu m'aimes (" Carmen ") (Bizet) (79)

FARRAR and CLEMENT

12-inch red label

Ange adorable (" Roméo et Juliette ") (Gounod) (79) (Boito) (79) 2-054098 Lontano, lontano (" Mefistofele ")

10-inch red label

7-34002 Au clair de la lune 7-34001 Nous allons partir tous deux ("Dante") (Lully) (79) (Godard) (79)

FARRAR and HOMER

12-inch buff label

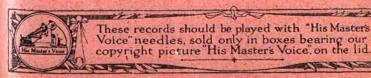
(Campana) (80) (Puccini) (81) 2-054044 Alla capanna andiamo 054126 Tutti i fior (Duct of the Flowers) ("Madama Butterfly")

FARRAR and JOURNET

12-inch buff label

2—034028 Duo des Hirondelles (" Mignon ") 2—034007 Elle ouvre sa fenètre (Scène du Jardin) (Fin le) (" Faust ") (Thomas) (80) (Gounod) (30) -034008 Quand du seigneur le jour luira (Scène de l'église) (Part II) (" Faust " (Gounod) (81) 2-034009 Seigneur, daignes permettre (Scène de l'église) (Part I) ("Faust")

(Gounod) (81)





DUETS-continued

FARRAR and MARTINELLI

	label

2-034022 C'est toi! L'on m'avait avertie ("Carmen")	(Bizet) (79)
2-034029 'Halte là ! qui va là ? ("Carmen")	(Bizel) (79)
2-034024 Je t'aime encore ("Carmen ")	(Bizzt) (79)

FARRAR and SCOTTI

12-Inch buff label on the act of 1 10000

054203	Là ci darem la mano! ("Don Giovanni") Mimi! è ver, siam qui ("La Bohê ne")	(Mozari) (80)
054202	Ora a noi! (" Madama Butterfly ")	(Puccini) (80)

7—34000 Belle nuit, o nuit d'amour (Barcarolle) ("Contes d'Hoffmann") (Offenback) (81)

FARRAR and YADLOVKER

12-inch buff label

2 054035	Il cor nel contento ("Le Donne Curiose.")	(Wolf-Ferrari) (79)
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GADSKI and HOMER

12-inch pale green label

2-054101	Alla pompa, che s'appresta ("Aida")	(Verds) (79)
2-054102	Fu la sorte dell'armi ("Aida")	(Verdi) (79)
054456	Su e con me vieni, cara ("Orfeo ed Euridice ")	(Gluck) (79)

GALLI-CURCI and DE LUCA TOTAL

(County)	10-inch red label a throughout and	10050-1
7-54011	Piangi, piangi fanciulla ("Rigoletto")	(Verdi) (79)

2-054099 Dite alla giovine ("La Traviata") (Verdi) (78) 2-054089 Imponete. Non amarlo ditegil ("La Traviata") (Verdi) (79)

GARRISON and WERRENRATH

	12-inch red label	Par Bancas Maria
7-54015	Là ci darem la mano ! (" Don Giovanni ")	(Mozart) (80

GIGLI and BALDISSERI

12-inch red label

(Mascagni) (78) (Mascagni) (78)

The figures in brackets at end of selections indicate the speed at which the records should be played



DUETS—continued

CTOT	A COLUMN	1 DO	CIBIT
GIGI	ı and	I BU	SINI

12-inch red label

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Employed the design of the service of

2-054086 Lontano, lontano ("Menstofele," Atto III)

(Boito) (78)

HAT A CONTRACTOR FOREST

PRODUCE STREET STREET

GIGLI and CASAZZA

12-inch red label

(Donizetti) (78) 2-054083 Addio! fuggir mi lascia ("La Favorita") 2-054085 Laggiù nelle nebbie remote ("La Gioconda," Atto II) ... (Ponchielli) (78)

GIGLI and PACINI

12-inch red label

2-054109 Del tempio al limitar ("I Fescatori di Perle") (Biset) (78) the latest both label

GIGLI and SCATTOLA

10-inch red label

(Boite) (78) 7-52111 Se tu mi doni un'ora (" Mefistofele ")

GIGLI and ZAMBONI

12-inch red label

2-054105 Dammi ancor, dammi ancor ("Faust") 2-054106 O soave fanciulla ("La Bohème") (Gounod) (78) (Puccini) (78)

GIGLI and ZANI

12-inch red label

2-054084 Enzo Grimaldo, Principe di Santa fior che pensi ? (" La Gioconda," (Ponchielli) (78) TELESCOP FOR TOTAL

GLUCK and HOMER

12-inch red label

2-034025 Crucifix (in French) (Faure) (78) 2-054069 Mira, o Norma, ai tuoi ginocchi ("Norma ") 2-054103 Quis est Homo ("Stabat Mater") (Bellini) (78)

10-inch red label

(Monk) (78) 3-4063 Abide with me Belle nuit, O nuit d'amour (Barcarolle) ("Les Contes d'Hoffmann ")
(Offenbach) (78) I need Thee every hour (Lowry) Life's dream is o'er (music to "Alice, where art thou?") 4247

Long, long ago (Bayly) (78)



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DUETS-continued

Gluck and Homer-continued.

10-inch red label

3-4064	O, that we two were maying (Op. 2, No. 8)	(Nevin) (78)
	Passage Bird's Farewell Rock of Ages	(Hildach) (78) (Hastings) (78)
	Whispering Hope	(Hawthorne) (78)

GLUCK and REIMERS

7—34004 Au clair de la lune (Lully) (78)

JOURNET and AMATO

12-inch buff label

2—034014 A votre santé! (Scène des épées) ("Faust") (Gounoil (78) 2—054033 Suoni la tromba, e intrepido ("I Puritani") (Bellini) (78)

JOURNET and ANCONA

12-inch red label

. 054135 Suoni la tromba, e intrepido ("I Puritani") (Bellini) (78)

KNÜPFER and YADLOVKER

12-inch red label

044252 Charfreitagszauber (Good Friday Spell), Part I ("Parsifal") (Wagner) (80) 044253 Charfreitagszauber, Part II ("Parsifal") (Wagner) (80)

MARTINELLI and JOURNET

12-inch red label

2-054068 Ah! Mattilde, io t'amo e amore ("Guglielmo Tell") (Rossini) (79)

McCORMACK and Kirkby LUNN

12-inch buff label

2-054040 T'eri un giorno ammalato (" I Giojelli della Madonna ") (Wolf-Ferrari) (80)

McCORMACK and Lucrezia BORI

12-inch buff label

2-054055 Parigi, o cara, nol lasceremo ("La Traviata," Act III) (Verdi) (79)

7-54003 O soave fanciulla ("La Bohème") (Puccini) (79)





DUETS-continued

McCORMACK and Lucy MARSH

2-054059 O terra, addio (" Aida ") 2-034019 Parle-moi de ma mère (" Carmen ")

(Verdi) (80) (Bizel) (78)

McCORMACK and SAMMARCO

12-inch buff label

2—054021 All'idea di quel metallo (" Il Barbiere di Siviglia ") (Rossini) (80)
2—054022 O grido di quest'anima (" La Gioconda ") (Ponchielli) (80)
2—054011 O Mimi, tu più non torni (" La Bohème ") (Puccini) (80)

McCORMACK and WERRENRATH

10-inch red label

3-4048 Crucifix (Faure) (78)
2-4205 The Moon hath raised her lamp above ("The Lily of Killarney") (Benedict) (78)

MELBA and CARUSO

12-inch pale green label

054129 O soave fanciulla (" La Bohème ") (Puccini) (82)

MELBA and GILIBERT (the late)

12-inch pale green label

 054128
 Per valli, per boschi
 (Blangin) (80)

 034014
 Un ange est venu
 * (Bemberg) (80)

PAOLI and GOETZEN

12-inch red label

054337 Ah! mille vite gli donasse Iddio ("Oterlo.") (Verdi) (78)

PARETO and BERGAMINI

12-inch red label

2-054081 Libiam ne'lieti calici (Brindisi) ("La Traviata") (with Chorus) (Verdi) (78)

PARETO and DRAGONI

12-inch red label

2—054082 Dite alla giovine (" La Traviata") (Verdi) (78) No, vecchio t'inganni (" Rigoletto ")—See Si, vendetta 2—054080 Si, vendetta, tremenda vendetta (" Rigoletto ") (Verdi) (78)



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DUETS-continued

RUFFO, Titta, and DE SEGUROLA

10-inch red label

54380 Suoni la tromba (" I Puritani ")

(Bellini) (78)

RUFFO, Titta, and Graziella PARETO

12-inch red label

054229 Là ci darem la mano! ("Don Giovanni")

(Mozart) (80)

12-inch buff label

054074 Pronta io son (" Don Pasquale ")

(Donizetti) (78)

WILLIAMS (the late) and RADFORD

12-inch red label

04073 Flow gently, Deva 04070 It is of the Lord's great mercies ("Abraham") 04075 The Crucifix (Parry) (80) (Molique) (80) (Faure) (81)

SOLOS

For Prices of Records see page ii

ALDA, Frances (Soprano)

And Parignal (

12-inch red label

2-033064 File a fui ("Contes d'Hoffmann ")

(Offenbach) (78)

10-inch red label

2-3358	I love you truly	(Bond)	(78)
7-33022	Obcissons quand leur voix appelle ("Manon," Act III, Sc. 1)	(Massenet)	(78)
	O mio babbino caro (" Gianni Schicchi ")	(Pucini)	
2-3359	O murmuring breezes (Op. 21, No. 4)	(Jensen)	(78)
	Somewhere a voice is calling	(Tate)	
	CONTRACTOR OF THE PROPERTY OF	FOR STREET	(Inch)





AMATO, Pasquale (Baritone) (Baritone)

an costos	12-inch red label	
2 052055	Con voi ber, affe mi na caro (Canzone di el Toreador) (" Carmen ")	
LIST SPICE	(Bizet) (78)	
2-052056	Cortigiani, vil razza dannata (" Rigoletto ") (Verdi) (78)	
2-052052	Credo in un Dio crudel ("Otello") (Verdi) (78)	
2-052053	Di Provenza il mar il suol ('La Traviata'') (Venti) (78)	
2-052078	Ferito, prigionier ("Germania") (Franchetti) (78)	
2-052051	Largo al factotum della città ("Il Barbiere di Siviglia ") (Rossini) (78)	Ē
2-052079	O vecchio cor che batti-Scena and Romanza (" I due Foscari ") (Verdi) (79)	
2-052057	Povero Rigoletto (" Rigoletto ") (Verdi) [78)	
2 052054	Si può ? (Prologo) (" Pagliacci ") - (I.concavallo) (78)	
2-052094	Tre sbirri, una carrozza (Te Deum scene) ("Tosca") (Puccini) (78)	
a 002001	The spirit, and carrossa (re being stere) t roses [
TOTAL NAME OF	10-inch red label	
7-52024	Ah, pescator, affonda l'esca ("La Gioconda") (with chorus)	
The Printers	(Ponchielli) (78)	
7-52058	Aprila, bella, la fenestrella, Serenata ("I Gioielli della Madonna ")	
Control of the Contro	(with Metropolitan Opera Chorus) (Wolf-Ferrari) (79)	
7-52023	Il cavallo scalpita ("Cavalleria Rusticana") (Mascagni) (79)	
7-52027	Senza tetto, senza cuna ("Il Guarany") (Gomes) (79)	
7-52057	Torna a Surriento (G. B. & E., di Curtis) (79)	
22001		
	(On page 5 are given some superb duets by Amato and Carl. 11	
22 1000	· · · · · · · · · · · · · · · · · · ·	

ANSSEAU, Fernand (Tenor)

12-inch red label

2-032934	Ah! iève-toi soleil ("Roméo et Juliette")	(Gounod)	(79)
2 032036	Au Drapeau (Chant Patriotique)	(Cornelis)	(79)
2 032040	J'aurais sur ma poitrine ("Désolation de Werther) ("Wert		
A DOMESTIC		(Massenet)	(79)
	La fleur que tu m'avais jetée (Air de la fleur) ("Carmen ")	+ (Bizet)	(79)
2-032038	Le cicl Juisait d'étoiles ("Tosca")	(Paccini)	(79)
2-032056	Ne pouvant réprimer les élans de la foi (air de Jean)	THE RESERVE	
THE PARTY OF THE P	("Hérodiade")	(Massenet)	(79)
2-032039	O Nature, pleine de grace (Invocation) ("Werther")	(Massenet)	(79)
2 032035	Pauvre Paillasse (me grimer) (" Pagliacci ")	Leoncavallo)	(79)

BAKLÁNOV, George (Baritone)

15/100	12-inch red label	一位 电影响
2-052158	Era la notte (" Otéllo ")	(Verdi) (78)
2-052157	Eri tu che macchiavi quell'anima ("Un Ballo in Mascher	
2-032041	Votre toast je peux vous le rendre (Charison du To-	
	" (" Carmen ")	(Bizet) (78)
	10-inch red label	生 一
7-22002	Alas! there is no doubt ("Eugen Onegin") (in Russ	ian) - Julio
		(Tchaikovsky) (78)
7-52136	Deh! vieni alla finestra (Serenata) ("Don Giovanni")	(Mozart) (78)
7-22000	Do not weep, child ("Demon") (in Russian)	(Rubinstein) (78)
7-22001	I am he whom you called ("Demon") (in Russian)	(Rubinstein) (78)
7-32019	Lakmé, ton doux regard se voile ("Lakmé")	(Delibes) (78)
7-32017	Veau d'or, Le (" Faust ")	(Gounod) (78)
7-32020	Voici des roses (" La Damnation de Faust ")	(Herlion) (78)
7-32018	Vous qui faites l'endormie ("Faust ")	(Gounod) (78)



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BATTISTINI, Mattia (Baritone)

12-inch orange label 052308 Ah! non mi ridestar! ("Werther.")

002		Au : non mi riocstai : (werther)	(massenet) (1)	
052		Ah! per sempre io ti perdei ("I Puritani")	(Bellini) (7)	8)
052	142	Alla vita che t'arride (" Un Ballo in Maschera ")	(Verdi) (78	8)
052	303	Allor che tu coll' estro (" Tannhauser ")	(Wagner) (81	1
052	360	Ambo nati in questa valle ("Linda di Chamounix ")	(Donizetti) (71	8)
052	365	Amica, l'ora attesa è questa (" Quo Vadis ")	(Nougues) (78	
		Amour, amour : Mélodie-See Mon bras pressait.	Triampural Inc	"
052	144	A tanto amor (" La Favorita ")	(Donizetti) (76	N.
	359	Averla tanto amata ("L'Africana ")	(Meyerbeer) (78	
	315	Bella e di sol vestita (" Maria di Rohan ")		
052		Bella Italia (" Per la Patria ")	(Donizetti) (81	
052		Bel sogno beato di pace (" I Puritani ")	(Cocchi) (78	
052		Come il romito fior ("Amleto")	(Bellini) (78	
			(Thomas) (78	
052		Cruda, funesta smania ("Lucia di Lammermoor")	(Donizetti) (78	5)
052		Culto: Romanza	(Denza) (78	
052		Delizia	(Beethoven) (78	
052		Di Provenza il mar, il suol (" La Traviata ")	(Verdi) (78	
052		Epitalamio (" Nero ")	(Rubinstein) (78	
052		Era la notte (" Otello ")	(Verdi) (78	3)
	146	Eri tu che macchiavi quell' anima (" Un Ballo in Maschera	1") (Verdi) (76	31
0521	361	Errar sull'ampio mar ("Quo Vadis ")	(Nougues) (78	3)
0523	357	Figlia di regi, a te l'omaggio ("L'Africana")	(Meverbeer) 178	31
052	324	Gondola nera; Ballata (with piano acc.)	(Rotoli) (78	
052	320	Ideale (with piano acc.)	(Tosti) (78	
052	143	Il mio Lionel (" Marta ")	(Flotow) (78	
052	362	Invocazione a Febea (" Quo Vadis ")	(Nougues) (78	
052		Ma come dopo il nembo ("Werther")	(Massenet) (78	
052		Malia (The Spell)	(Tosti) (79	
052		Mia sposa sarà ia mia bandiera	(Rotoli) (78	
052		Mon bras pressait : Mélodie (" Amor, amour ")	(Tosti) (78	
052		Nel rimirar quest' adunanza eletta (La lotta dei Bardi) ("		"
002		häuser ")		
052	205	Non m'ama più, Mélodie (with piano acc.)	(Wagner) (78	
052		Occhi di Fata	(Tosts) (78	
052		Oh de' verd' anni miei (" Ernani ")	(Denza) (78	
052			(Verdi) (78	
		O Lisbona, alfin ti miro ("Don Sebastiano")	(Donizetti) (78	
0523		O ma charmante	(Quaranta) (80	1
052		"O santa medaglia " (" Faust")	(Gounod) (79))
0523		O vin, discaccia a tristezza (Brindisi) (" Amietto ") (Ambi		
052		Perché tremar (" Zampa ")	(Herold) (76	
052		Pieta, rispetto, amore ("Macbeth")	(Verdi) (78	
0523		Quando amor mi accende ("L'Africana")	(Meyerbeer) (78	3)
052		Quando viene la tacita sera ("Le Soir ") (with piano acc.)	(Gounod) (78	3)
052	364	Resta immobile e ver la terra ("Guglielmo Tell") Riccardo Air—See Ah! per sempre	(Rossini) (78	3)
0523	323	Serenata (with piano acc.)	(Tosti) (78	21
052			(Leoncavallo) (78	
0521		Su queste rose ("Dannazione di Faust")		
0528		Tre sbirri, una carrozza (Te Denm) ("Tosca," Act I)	(Berlios) (78	"
0020		Chorus)		
0523	208		(Puccini) (76	
0528			(Leoncavallo) (78	
0028	900	Visione fuggitiva ("Erodiade")	(Massenet) (78	5)
			The Part of the Control of the Contr	





BONINSEGNA, Celestina (Soprano)

12-inch red label

053089 Madre pietosa Vergine ("La Forza del Destino") (with Chorus of La Scala Theatre, Milan) (Verdi) (76)

BORI, Lucrezia (Soprano)

12-inch red label

2-033051	Elle a fui (" Contes d'Hoff nann ")	(Offenbach) (78)
2-063005	La Paloma	(Yradier) (79)
2-053102	Oh! che volo d'augelli (Ballatella) (" Pagliacci," Act I)	(Leoncavallo) (78)
2-053103	Si mi chiamano Mimi (" La Bobè ne ")	(Puccini) (78)
2-053120	Un di al tempio (" Iris," Act III)	(Mascagni) (78)
a distribution of	See Duet of De Segurola.	

10-inch red label

7-53010	Addio del passato bei sogni ridenti (" La Traviata," A	ct III) (Verdi) (78)
7-63003	Clavelitos (with orch, and mandoline)	(Valverde) (78)
7-53011	Danza, La: Tarantella Napolitana	(Rossini) (78)
7-53019	In pure stille, gaie scintille (" Iris ")	(Mascagni) (78)
7-63002	Malagueña	(Pagans) (78)
7-63001	Nina Pancha (Americana)	(Valverde) (78)

BRASLAU, Sophie (Contralto)

12-inch red label

Eili, Eili, lama sabachthani? Oh! dry those tears	(Schalit) (78) (Del Riego) (78)

10-inch red label

	IV-inch red label	A 50 000 000 000 000 000 000 000 000 000
2-3360	Baby mine	(Johnson) (78)
2-3361	Bid me good-bye	(Tosti) (78)
2-3362	Birds in the night	(Sullivan) (78)
2-3363	Croon, croon, underneat' de Moon	(Clutsam) (78)
2-3368	I love you truly	(Bond) (78)
7-53018	Il segreto per esser felici (Brindisi) ("Lucrezia Borgia," .	
		(Donizetti) (78)
2-3364	I'm a-longin' fo' you	(Hatherway) (78)
7-33018	L'Amour est un oiseau rebelle (Habanera) ("Carmen ")	(Bizet((78)
2-3365	Last night	(Kjerulf) (78)
2-3366	Pirate Dreams : Lullaby	(Huerter) (78)
2-3109	Swedish Love Song	(Halsev) (78)
2-3367	Sweetest story ever old, The	(Stults) (78)
2-3060	Thy beaming eyes (pianoforte by Bourdon)	(MacDowell) (78)
7-53034	Villanella	(Schelle) (78)



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BUTT, Clara (Contrafto)

		12-inch dark blue label	The triffed of the
	03179	Abide with me	(Liddle) (Key C)
	03223	A Summer Night (with 'cello obbligato played	(Goring Thomas)
	PAGE !	(a) A youth once loved a maiden	(White)
	03368	(b) The tears that night	(White)
		(a) Ama nesciri	(Scott)
2-4	033009	(b) En prière	(Faure)
	03186	Barbara Allan	(Key D)
	03155		ms (accompanied don Ronald) (Key E flat)
	02000	by the composer) (Lan God shall wipe away all tears ("The Light of	the World "\ (Sullinger)
OF THE	02178	He shall feed His flock ("Messiah")	(Händel) (Key F)
		Husheen War and Market Harris	(Needham) (Key B flat)
2-	033010	Il segreto per esser felici (Brindisi) (" Lucrez	ia Borgia ")
1	The last		(Donizetti) (Key B flat)
	03178	Kathleen Mavourneen	(Grauch) (Key C)
	03239	Land of Hope and Glory (accompanied by I Guards, conducted by LtCol. J. Mackenzie	Pagen CV O Mus Doc 1
	1-1	Guards, conducted by LtCot, J. mackenzie	(Elgar)
	03510	Land of Hope and Glory (orchestra conducted	
			(Elgar)
	03283	My ain folk (accompanied by Mr. Harold Craxte	on) (Laura Lemon)
	08154	Ombra mai fu	(Handel) (Key E flat) (Gounod)
	03425	O Divine Redeemer O rest in the Lord (" Elijah ")	(Mendelssohn) (Kev C)
0_1	053088	Rendi'l sereno al ciglio—Aria (" Sosarme ")	(Händel)
	03150	The leaves and the wind	(Leoni) (Key C)
	03156	The little silver ring	(Chaminade) (Key D flat)
	03151	The Lost Chord	(Sullivan) (Key E flat)
	03157	The Promise of Life	(Cowen) (Key D) (Hullah)
	03222	Three fishers went sailing Time's garden (with 'cello obbligato, played b	
	03220	Time's garden (with ceno oboligato, played o	(Goring Thomas)
	03299	Where corals lie (" Sea Pictures ")	(Elgar)
	03224	Will he come	(Sullivan)
	03305	Women of Inver (accompanied by Mr. Harold	
	(It	s important that these records should be played	in the keys indicated)
	10000	. (The approximate speed is 81	PERSON DET THE -
			AND THE PERSON ASSESSMENT

12-inch red label

03240 God Save the King (accompanied by Band of Coldstream Gnards, conducted by Lt.-Col. J. Mackenzie Rogan, C.V.O., Mus. Doc.)

(For Duet Records by Madame Clara Butt and Mr. Kennerley Rumford see page 5)

CALVÉ (Mezzo-Soprano)

12-inch red label

Au clair de la lune—Sèe Trois chansons pour les tout petits,
(33054 (a) Au printemps (Gounot) (78)
(b) Ma Lisette (Gounot) (78)
(Counot) (78)
(Gounot) (78)



Calvé-continued (David) (80) 033060 Charmant oiseau (" La Perle du Brésil ") Frère Jacques—See Trois chansons pour les tout petits Il est doux ("Hérodiade ") (Massenet) (79) L'amour est un oiseau rebelle (Habañera) (" Carmen ") 033059 (Bizet) (79) 033058 Les tringles des sistres tintaient ("Carmén") Ma Lisette—See Au Printemps 063003 Spanish Song (in Spanish) (Bizel) (80) (Yradier) (79) (Foster) (79) The old folks at home Trois chansons pour les tout petits : 2-033061 (a) Frère Jacques (b) Au clair de la lune Pianoforte by Romualdo Sapio (c) Une poule Une poule-See Trois chansons pur les tout petits Une poule—See Trois chansons pur les tout petits (Mascagni) (79) 33-VAGU-CAPRILE, Giorgina (Soprano) 12-inch red label 053304 Addio del passato bei sogni ridenti ("La Traviata") (Vendi) (78) 053303 Ebben ?—Andrò ! andrò sola e lontana ("La Wally") (Caisiane) (78) CARUSO (Tener) 12-inch red label (Mascagni) (78) 2-052083 Addio alla madre (" Cavalleria Rusticana ") Agnus Dei Ah! la paterna mano ("Macbeth") (Venle) (78) Ah! la paterna mano ("Macbeth") Ah! mon sort ("Nero") Ah! si, ben mio coll' essere ("Il Trovatore") Angelo casto e bel—Romanza ("Il Duca d'Alba") Bianca al par di neve alpina ("Gli Ugonotti") Campane a sera (Ave Maria) (Italian version by Enrico Caruso) -052112 -032031 052210 -052101 2-052008 2-052177 052224 Celeste Alda, forma divina ("'Aida") (Billi-Malfetti) (78) (Kerda) (82) (Verda) (82) Chanson de Juin ("La Bohème") (Versi) (78) Geglida manina ("La Bohème") (Godard) (78) Cielo e mar l l'etereo velo splende ("La Gioconda") (Puccini) (78) Com' è gentil (Serenata) ("Don Pasquale") (Donisatti) (78) Core 'ngrato (Neapolitan Song) Cojus animam ("Stabet Many) 2-032027 Chanson de Juin 052122 052032 052086 (Carolli) (81) (Rossini) (80) (Caruso) (78) 052060 Cujus animam ("Stabut Mater") 052086 Dreams of long ago (in English) Echo Iointain de ma jeunesse (Lenski's Aria) ("Eugen Onegin" 02396 032028 (Tchaikovsky) (78) (Chap) (79) (Mascheroni) (81) -062002 El milagro de la Virgen -052058 Eternamente (For all Eternity) 2-052058 Fenesta che lucive (Neapolitan Song) -052077 (Bellini) (79)



-052065

-032008 052154 Ideale

Hosanna

2-052035

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(Verds) (80) (Tosti) (81) (Granier) (81) (Tosti) (80)

Forse la soglia-Scène : Ma se m'è forza perderti-Romanza

Good-bye (" Addio ") (in Italian)

(" Un Ballo in Maschera



Caruso-continued

ou com		
2-052007	Il fior che avevi a me tudato (" Carmen ")	(Bizet) (81)
100	Improvviso—See "Un di all' azzurro spanio "	
02585	Ingemisco—" Requiem Mass "	(Verdi) (78)
052209	In terra solo (" Dom Sébastien ")	(Donizetti) (82)
2-052061	Io non ho che una povera stanzetta (" La Bohême	e") (Leoncavallo) (81)
2-032026	Je crois entendre encore (" Les Pécheurs de Per	des ") (Bizet) (80)
2-032005	Je suis seul-Récit. : Ah! fuyez, douce image-Air	(" Manon ")
		(Massenet) (80)
2-052068	La Danza—Tarantella Napolitana	(Rossini) (81)
2-032000	La fleur que tu m'avais jetée (Air de la fleur) ("Car	
2-032024	La procession	(Franck) (78)
2-062003	La partida (" Canción española ")	(Alvares) (78)
2-052153	Le Campane di San Giusto	(Arona) (78)
2-032042	Le Régiment de Sambre et Meuse	(Planquette) (78)
2-032012	Les rameaux (The Palms)	(Faure) (78)
2-052062	Lo schiavo, Aria di Americo	(Gomes) (78)
2-052005	Mamma mia che vo' sape (Neapolitan Song)	(Nutile) (82)
2-052091	Manella mia (Neapolitan Song)	(Valente) (79)
052121	M'appari tutt' amor (" Marta")	(Flotow) (79)
2-052129	Musica proibita	(Gastaldon) (78)
2-052034	No, pagliaccio non son t (" Pagliacci ")	(Leoncavallo) (81)
2-032022	Noël (Cantique de Noël)	(Adolphe Adam) (77)
2-052149	Occhi celesti	
2-052006	Oh tu, che in seno agl'angeli (" La Forza del Des; i	(De Crescenzo) (79)
	O Paradiso dall' onde uscito ("L'Africana.")	
052157 2-032025		(Meyerbeer) (82)
	O souverain! ô juge! ô père! (" Le Cid ")	(Massenet) (80)
2-052076	Parmi veder le lagrime ("Rigoletto")	(Verdi) (80)
2-052098	Pecchè? (Why?)	(Pennino) (78)
2-052154	Pietà, Signore !	(Stradella) (78)
2-032021	Prête-moi ton aide (Lend me your aid) (" La Reine d	
032030	Salut, demeure chaste et pure (" Faust ")	(Gounod) (78)
2-052107	Santa Lucia (Neapolitan Folk Song)	(79)
2-032037	Santa Maria	(Faure) (78)
062005	Spanish Serenade (" Lolita ")	(Buzzi-Pecchia) (81)
052120	Spirito gentil (" La Favorita ")	(Donizetti) (78)
2-052067	Tarantella sincera (Humorous Neapolitan Song)	(Grescenzo) (81)
2-052059	Testa adorata (" La Bohème ")	(Leoncavallo) (81)
02397	The Lost Chord (in English)	(Sullivan) (81)
2-052108	Tiempo antico (Olden Times)	(Caruso) (79)
052153	Triste ritorno	(Barthelemy) (78)
2-052064	Una furriva lagrima (" L'Elisir d'Amore ")	(Donizetti) (78)
052158	Un di all'azzurro spazio (Improvviso) ("Andrea C	
-	Annual resource to be a server of the server	(Giordano) (78)
032070		Caruso—Barthelemy) (82)
052159	Vesti la giubba (" Pagliacci ")	(Leoncavallo) (82)
2-032029	Vois ma misère, hélas ("Samson et Dalila")	(Saint-Saëns) (78)
	10-inch red label	
7-52055	Amor mio (My Love)-Vocal Waltz	(Ricciardi) (79)
7-32004	Because (sung in French)	(Guy d'Hardelot) (78)
7-52026	Canta pe'me (Neapolitan Song)	(de Curtis) (78)
7-52073	Cielo turchino (Neapolitan Song)	(Coiciano) (78)
# F0004	Property and the second of the second of the second of	100 1 0 (70)





Caruso-continued

THE RESERVE			
7-32014	De mon amie flour endormie ("Les Pécheurs de Perles	") (Bizet) (78)	
2-52489	Di quella pira (" Il Trovatore ")	(Verds) (78)	
7-52025	Di' tu se fidele (" Un Ballo in Maschera ")	(Verds) (81)	
7-52039	Donna non vidi mai (Act I, "Manon Lescaut") (har		
	paniment by Mme. Regis-Rossini)	(Puccini) (78)	
7-52002	E lucevan le stelle (" Tosca ")	(Puccini) (80)	
4-2122	For you alone (in English)	(Geehl) (81)	
7-52043	Guardann'a luna (Lovely Moon)	(Crescenzo) (78)	
7-32009	Hantise d'amour (Love's Haunting) (Sung in French)	(Szulc) (78)	
7-52118	Inno di Garibaldi	(Mercantini) (78)	
7-52104	L'alba separa dalla luce l'ombra	(Tosti) (78)	
2-52641	La donna è mobile (" Rigoletto ")	(Verdi) (82)	
7-52068	La mia canzone	(Tosti) (78)	
7-52042	Lasciati amar (Let me love thee)	Leoncavallo (79)	
4-2205	Love is mine (in English)	(Gartner) (81)	
7-52080	Luna d'estate (Summer Moon)	(Tosti) (79)	
7-52003	Magiche note (" La Regina di Saba ")	(Goldmark) (82)	
7-52014	No, non chiuder gli occhi vaghi ("Germania")	(Franchetti) (78)	
7-52018	O Lola, bianca come fior di spino (La Siciliana) ("Caval		
. 02010	Rusticana ")	(82)	
7-52092	O sole mio (My sunshine) (Neapolitan Folk Song)	(di Cabua) (79)	
7-52017	Ora e per sempre addio, sante memorie (" Otello ")	(Verdi) (81)	
4 2479	Parted	(Tosti) (78)	
7-32012	Pourquoi ?	(Tchaikdosky) (78)	
7-52038	Pimpinella (Florentine Song)	(Tchaikovsky) (80)	
7-32000	Pour un baiser	(Tosti) (82)	
2-52642	Questa o quella per me pari sono (" Rigoletto")	(Verdi) (80)	
7-52004	Recondita armonia (" Tosca ")	(Puccini) (81)	
7-32006	Sérénade de Don Juan	(Tchaikovsky) (78)	
7-32008		Landon Ronald) (78)	
4 2480	Trusting eyes (in English)	(Gartner) (79)	
52193	Viva il vino spumeggiante (Brindisi) ("Cavalleria Ru		,
02193	(with piano acc.)	(Mascagni) (78)	
4-2375	Your eyes have told me what I did not know (in Eng		
2010	rout eyes mave told me what I ind not know (itt Eng	(1811) (0 Hara) (18)	

(Many concerted numbers with Caruso are given on pages 1 to 3)

CARUSO and ELMAN (Violin)

12-inch buff label

	Ave Maria (" Hail Mary ")	(Kahn) (78)
2-032010	Elégie Mélodie	(Massenet) (78)
	Les deux sérénades	(Leoncavallo) (78)
2-032018	Si vous l'aviez compris—Mélodie	(Denza) (78)

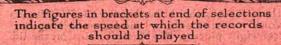


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CHALIAPINE, Th. I. (Russian Bass)

	12-inch pink label (Star Celebrity)	SALTAMATA	-0-
022187	Arise, red sun (Russian Folk Song) sung in Russian		(78)
052355 022222	Ave, Signor (Prologo) ("Mefistofele") Death of Boris, Farewell scene, Part 1 of the final scene	(Boito)	(78)
Vacabo		Moussorgsky)	(78)
022223	Death of Boris, Farewell scene, Part II (" Boris Godoun	(ov ") tellent	-
	(sung in Russian)	Moussorgsky)	
022225 022093	Do not weep, child ("The Demon") (sung in Russian) How the King went to war	(Rubinstein) (Kenneman)	
	Infelice! e tuo credevi ("Ernani")	(Vendi)	
022208	In the town of Kasan (" Boris Godounov") (sung in Rus		
052353	Ite sul colle, o Druidi (" Norma !")	Moussorgsky) (Rellini)	
052354	La calupnia è un venticello (" Il Barbiere di Siviglia ")	(Rossina)	
032261	La Marseillaise	(De l'Isle)	
022226	Now let us depart (Church Hymn) (with Chorus) (sung	(Stroken)	(70)
032260	Pourquoi donc se taisent les voix	(Glazounoff)	
052387	"Le rovine son queste": Evocazione "Donne, ch	e riposate"	
OCCUPANT OF THE PARTY OF THE PA	(" Roberto il Diavolo ")	(Mevertieer)	
022224	Song of Vladimir (sung in Russian) (" Prince Igor ") They won't let Masha walk by the brook (Russian sons	(Borodin)	(00)
m In wha 1	Russian)	to the special	(78)
022095	Vous qui faites l'endormie (Serenade) ("Faust ") (sung in		(00)
052856	Vi ravviso, o luoghi ameni (" La Sonnambula ")	(Gounod) (Bellini)	
052388		(Donizetti)	
araan ****		- C 6	
CICCOLINI,	Guido (Tenor)	ents 19958	
	12-inch red label		
2-052082	Che gelida manina (" La Bohè ne ")	(Puccini)	(80)
OF DAKESTING	Barrier (Thomas)	HERT SHEET	
CLEMENI, I	Edmond (Tenor)	10105	
	12-inch red label	Weble	JE 3
032259	En fermant les yeux (Le Rêve) (" Manon ")	(Massenet)	(78)
STREET, STREET,	10-inch red label	(4)	
AND THE TANK			1
7-32034	(a) Bergère légère (b) L'adieu au Matin	(Pessard)	(78)
4-32313	Cachés dans cet asile : Berceuse (" Jocelyn ")	(Godard)	
4-32312	Ça fait peur aux oiseaux (Op. 108)	(Bernard)	(78)
CULP, Julia	(Controlto)		
COLF, Julia			
The dear was	12-inch red label	127-dated	(20)
03669	Cradle Song (adapted from "Caprice") Faithful Johnnie	(Kreisler) (Beetkoven)	
03670	Love's old sweet song	(Molloy)	
03671	O, rest in the Lord ("Elijah")	Mondelssohn)	
2-033053	Printemps qui commence ("Samson et Dalila ")	(Saint-Saens)	(78)







Culp, Julia-continued

	To-men rea moet		
2-3027	All through the night (Old Welsh Air)		78)
2-3037	At Parting	(Rogers) (7	78)
2-3028	Auld Lang Syne (Old Scottish Air)	(7	78)
2-3370	Bendemeer's Stream (Irish Melody)	(Scott-Gatty) (7	78)
2-3371	Cottage Maid, The	(Beethoven) (7	(8)
2-3019	Drink to me only with thine eyes	(Hullah) (7	(8)
2-3372	Dutch Serenade (in Dutch)	(de Lange) (7	8)
7-93000	Gelukkig Vaderland (Dutch Folk Song)		(8)
2-3373	Indian Love Song (By the waters of Minnetonka)	(Lieurance) (7	(8)
2-3021	I've been roaming	(Horn) (7	(8)
2-3035	Long, long ago	(Bayly) (7	(8)
2-3161	Lullaby (from "Indian Songs")	(Lieurance) (7	(8)
7-33007	Mignopette	(Weckerlin) (7	8)
7-33023	Mon cœur s'ouvre à ta voix ("Samson et Dalila")	(Saint-Saëns) (7	8)
7-33019	Nuit d'étoiles (piano acc. by composer)	(Debussy) (7	8)
2-3374	Old Refrain, The (Viennese popular song) (arr. Kreisle	r) (in English) (7	8)
2-3375	Passing by	(Purcell) (7	8)
2-3376	Virgin's Slumber Song (piano by Bos)	(Reger) (7	
No. of Street, or		SATURDAY SERVICE	33
No come		STREET, STREET	

DALMORES (Tenor)

10-inch red label

3-32989	C'est elle (" Contes d'Hoffmann ")	Offenbach) (81)
---------	------------------------------------	-----------------

DE LUCA (Baritone)

12-inch red label

2-052155	A tanto amor I (" La Favorita ")	(Dominetta)	(78)	1
2-052130	Di Provenza il mar, il suol (" La Traviata ")	(Verdi)	(78)	1
2-052127	Eri tu che macchiavi quell'anima ("Un Ballo in Maschera") (Verdi)	(78)	Ш
2-052116	Largo al factotum della città (" Il Barbiere di Siviglia ")	(Rossini)	(78)	
	Lascia ch'io pianga (" Rinaldo ")	(Händel)	(78)	
	Oh! de'verd'anni miei ("Ernani")	(Verdi)	(78)	

1007	iv-inch red labet	
5-2095	God bless you, my dear	(Holmes Edwards) (78)
7-52095	Il balen del suo s rriso (" Il Trovatore ")	(Verdi) 79)
7-52098	Nuttata e sentimento (Neapolitan)	(Capolongo) (78)
7-52099	O Zampognaro (Pastorale)	(de Leva) (78)
7-52096	Se vuoi ballare, signor contino ("Le Nozze di	Figaro ") (Mozart) (78)

DE LUCIA, Fernando (Tenor)

052111 Addio, Mignon, fa core (" Mignon ")

12-inch red label

	10-inch red label	SHIP	tunes . At	
2 52724	Luna Lit (Neapolitan Song)		(Ricciardi)	(78)

2-52698 Sulla bocca amorosa : Romanza (Barthelemy) (78)



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7 8945 JALOS

(Thomas) (77)



DE MURO, Bernardo (Tenor)

	12-men ren moet	The second	
2-052120	Dio! mi potevi scagliar tutti i mali ("Otello," Act III)	(Verdi)	(78)
2-052119	Esultate! L'orgoglio musulmano sepolto è in mar (" Otello "		
052340		(Mascagni)	
052341	Fu vile l'editto (" Isabeau," Act III, Part 2)	(Mascagni)	
052343	Il fior che avevi a me tu dato ("Carmen," Act II)	(Bizet)	
052429	Io I'ho perduta (Aria di Don Carlo) ("Don Carlos," Act I)	(Verdi)	
052431	Niun mi tema (Morte d'Otello) ("Otello")	(Verdi)	
	· · · · · · · · · · · · · · · · · · ·	No. of the last	IMO

O Paradiso dall'onde uscito ("L'Africana") (Meyerbeer)
Ora e per sempre addio, sante memorie ("Otello") (Verdi)
Si, fui soldato ("Andrea Chénier") (Giordano)
Tu ch'odi lo mio grido (La Canzone del Falco) ("Isabeau") (Mascagni) (78)052339 052338 Un di all'azzurro spazio (Improvviso) ("Andrea Chénier") (Giordano) (78)

DESTINNOVA, Emma (Soprano)

12-inch red label

2-053141	Ave Maria	(Back-Gounod) (79)
03672	Bekehrte, Die (in English)	(Strange) (79)
2-053139	D'amor sull'ali rosee (" Il Trovatore ")	(Verds) (79)
2-053140	L'ultima canzone	(Tosti) (79)
2-053111	O patria mia! (" Aida ")	(Verdi) (79)
2-033060	O quand je dors!	(Lizet) (78)
2-053054	Ritorna vincitor (" Aida ")	(Verdi) (81)
2-053104	Suicidio! Act IV ("La Gioconda")	(Ponchielli) (78)
2-053101	Un bel di vedremo (" Madama Butterfly ")	(Puccini) (78)
2-053053	Vissi d'arte, vissi d'amore (" Tosca ")	(Puccini) (80)

	10-inch red label	
7-53022	Con onor muore chi non può serbar (Ultima scena) ("Madama	
	Butterfly ") (Puccini) (78)	
7-73000	Slovacha pisen (Slovak Song) (words by Mme, Destinnova, music	
	by Karl Kovdrovic from his unfinished opera "The Nazarenes") (78)	

DE TURA (Tenor)

12-inch red label

052295 La vaga pupilla ("Faust") (Back-Gounod) (78)

10-inch red label

2-52594 Viva il vino spumeggiante (Brindisi) (with chorus) ("Cavalleria Rusticana "] (Mascagni) (77)

DONALDA, Pauline (Soprano)

12-inch red label

053104 Si mi chiamano Miml (" La Bohème ")

(Puccini) (77)





DRAGONI, Matteo (Baritone)

12-inch red label

2-052133	Con voi ber, affè, mi fia caro (Canzone del Toréador) ('	'Carmen'')	
	(with chorus)	(Bizet)	
2-052134	Credo in un Dio crudel ("Otello," Act II)	(Verdi)	
	Pari siamo ("Rigoletto")	(Verdi)	
2-052135	Si può ? (Prologo) (" Pagliacci ")	(Leoncavallo)	(78)
2-052132	Un di m'era di gioja ("Andrea Chénier," Act III)	(Giordano)	(78)

EAMES, Emma (Soprano)

12-inch red label

03067	Ave Maria (with 'cello obbl. by Joseph Hollman)	(Gounod) (78)
033019	Chanson d'amour ('cello obbligato played by Joseph Hollm:	m) (Hollman) (77)
	Goodbye	(Tosti) (78)
053092	Voi lo sapete, o mamma ("Cavalleria Rusticana")	(Mascagni) (78)
03673	Who is Sylvia?	(Schubert) (78)

EDVINA, Louise (Soprano)

12-inch red label

2-033071	Depuis le jour où je me suis donnée ("Louise")	(Charpentier) (78)
2-033072	Le Nöel des enfants qui n'ont plus de maisons	(Debussy) (78)
2-053150	Vissi d'arte, vissi d'amore ("Tosca")	(Debussy) (78) (Puccini) (78)

FARRAR, Geraldine (Soprano)

12-inch red label 2-053082 Addio (" La Bohème ") (harp by Madame Rossini) (Puccini) (78)

033080	Adieu, notre petite table (" Manon ")	Massenet)	(78)	
03674	Annie Laurie (Le	dy Scott)	(78)	
03706	Ben Bolt	(Kneass)	(78)	
03675	Bonnie sweet Bessie (Scotch Air)	(Gilbert)		
2-033054	Connais-tu le pays ? (violin obb. played by Kreisler) (" Mignon			
Contraction of the		Thomas)	(78)	
03676	Holy City, The	(Adams)		
2-033 321		Got nod)		
033083		(Thomas)		
033079	Je dis que rien ne m'épouvante ("Carmen ") (Air de Micaelà)			
2-033050	Là-bas dans la montagne ("Carmen." Act II)	(Bizet)	(78)	
053177	L'altra notte in fondo al mare ("Mefistofele ")	(Boito)	78	
2-033047	Les tringles des sistres tintaient (Chanson Bohème) ("Carmen	**	,	
	Act II)	(Bizet)	(78)	
03677	Mighty lak' a rose	(Nevin)		
03678	My old Kentucky home	(Foster)		
2-033012	O Dieu! que de bijoux (Air des Bijoux) (" Faust ")	(Gounod)		
	a prese, des no adoun true and redamit f waste l	(acoming)	1000	



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Farrar, Geraldine-continued

12-inch red label

A Charles		Miller Marie	and the same
2-053037	Ora stammi a sentir (" Tosca ") (I	Puccini)	(78)
2-033049	Près des remparts de Séville (Séguedille) (" Carmen," Act I)		
2-053081	Si, mi chiamano Mimi ("La Bohème ")	ouccini)	(78)
03171	Star-spangled Banner (with chorus)	(Kov) (
2-033065	Te souvient-il du lumineux voyage ? (Méditation) ("Thaïs") (M	assenet)	(78)
2-053010		Puccini)	
2-053009		Puccini)	(78)
053215		Mozart)	(78)
2-033066		"(Bizet)	
			NI EA
	10-inch red label		
2-3377	Abide with me	(Monk)	(78)
2-3378		Boulton)	
7-53002	Ancora un passo (Entrance of Butterfly) (" Madama Butterfly "	1000	,,
		uccini)	(80)
2-3379		(Moore)	
2-3338		Romilli)	
7-53004		uccini)	
2-3380	Comin' thro' the rye (Scottish Air)		(78)
7-53003	Con onor muore chi non può serbar (Ultima scena) ("Madama		1107
1 00000		uccini)	(78)
7-53001		uccini	
7-33010	L'amour est un oiseau rebelle (Habapera) ("Carmen," Act 1)		
2-3381	Lead, kindly light (Rev. J. B.	Dukes)	(78)
3966		(Bayly)	
2-3382	Murmuring Browns (On at No 4)	Tensen)	
33735	Obeissons, quand leur voix appelle ("Manon")		
2-3383	Oh! for the wings of a dove (Mend	elssohn)	
3812	Robin Adair		(78)
2-3232		Gounod)	
2-3384		Bartlett)	

FRANZ, Paul (Tenor)

Tu me dirais

7 - 33020

7—53025 2—3385

12-inch red label

Via! così non mi lasciate ("Il Segreto di Susanna ") Ve banks and braes o' bonnie Doon

032238	Celeste Aida, forma divi a (" Aida ")	(Verdi) (80)
032239	La fleur que tu m'avais jétee (Air de la fleur) ("Carmen")	(Bizet) (81)
2-032013	Mon cygne aime (Lohengrin's Farewell) ("Lohengrin")	(Wagner) (80)
032212		(Wagner) (80)
032227	Salut! tombeau sombre (" Romeo et Juliette ")	(Gounod) (80)

10-inch red label

4-32274 Arrêtez, ô mes 'rêres (" Samson et Dalila ")
7-32007 Ma confiance en toi a'est bien montrée (Lohengrin's Warning to(Wagner) (80)

The figures in brackets at end of selections indicate the speed at which the records should be played



(Chaminade) (78

(Wolf-Ferrari) (78)



GADSKI, Johanna (Soprano)

12-inch red label

Ave Maria (with violin obbl.)	(Bach-Gounod) (78)
	(Rossini) (78)
	(Wagner) (80)
	(Verdi) (78)
Morro, ma prima in grazia (Amelia's Air) (" Un Ballo i	n Maschera ")
	(Verdi) (78)
O, patria mia (" Aida ")	(Verdi) (78)
Ritorna vincitor! (" Aida ")	(Verdi) (78)
Voi lo sapete, o mamma ("Cavalleria Rusticana")	(Mascagni) (78)
10-inch red label	
	Ritorna vincitor! ("Aida") Voi lo sapete, o mamma ("Cavalleria Rusticana")

2-3388 Slumber Song (with harp and bells)

(Gilmour) (78)

(Sephilli) (78) (Mozart) (78)

GALLI-CURCI, Amelita (Soprano)

TEN TO SERVE	12-inch red label		
2-053135	Ah! non credea mirarti ("La Sonnambula")	(Bellini)	
2-053133	Airs and Variations (in Italian)	(Proch)	
2-053126	Caro nome che il mio cor (" Rigoletto ")	(Verdi)	
2-033062	Charmant osicau (couplets du Mysoli) ("La Perle du Brésil		
2-053130	Dov'è l'Indiana bruna ? (" Lakmé ")	(Delibes)	
03571	Home, sweet home	(Bishop)	(78)
2-053128	Il dolce suono (Mad Scene, Act III, " Lucia di Lammermoo		Laure C
		(Donizetti)	(78)
2-063006	La partida (" Canción española ")-	(Alvarez)	(78)
03652	Last Rose of Summer, The (Old Irish Air) (arr. by Moore)		(78)
03728	Lo, here the gentle lark	(Bishop)	
2-033058	Nella calma (" Roméo et Juliette ")	(Gounod)	(78)
2-053134		(Meyerbeer)	(79)
2-053161	Quel guardo, il cavaliere (Cavatina) (" Don Pasquale ")	(Donizetti)	(78)
2-053137	Qui la voce sua soave (" I Puritani ")	(Bellini)	(78)
2 033059	Solveig's Song (" Peer Gynt ")	(Grieg)	(78)
2-053142	Una voce poco fa (" Il Barbiere di Siviglia ")	(Rossini)	(78)
	10-inch red label		
7-53029	Capinera, La	(Benedict)	(78)
7-53030	Caro mio ben	(Giordani)	
7-33017	C'est l'histoire amoureuse (L'éclat de rire) (Laughing Son		
	(" Manon Lescaut ")	(Auber)	(79)
7-33021	Crépuscule	(Massenet)	
2-3337		uzzi-Peccia)	

GALVANY, Maria (Soprano)

12-inch red label

2-3324 Little Dorry 7-53023 Non so più cosa son, cosa faccio ("Le Nozze di Figaro")

053165 L'Incantatrice (Walzer) 053200 , Spargi d'amaro pianto ("Lucia di Lammermoor") (Arditi) (80) (Donizetti) (80)



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GARRISON, Mabel (Soprano)

12-inch red label

2-033067	Charmant oiseau (Couplets du Mysoli) (" La Perle du Bre	sil ")	
13 1 M S - S		(David)	(78)
2-033068	Je suis Titania (Polonaise) ("Mignon ")	(Thomas)	(78
2-033069	Oiseaux dans la charmille, Les ("Contes d'Hoffmann ")	(Offenbach)	178

2—033069 Oiseaux dans Ia charmille, Les ("Contes d'Hoffmann") (Offenbach) (78)
2—033056 Où, va la jeune Hindoue? ("Lakmé")
2—053149 Voce di primayera (Valse) (Strauss) (78)

10-inch red label

7-33024	Hymne au Soleil ("Coq d'Or ")	(Rimsky-Korsakov) (78	8)
2-3389	I dreamt that I dwelt in marble	halls ("Bohemian Girl," Act (Balfe) (78	21
2-3390	Lullaby	(Emmett) (78	3)

GAY, Maria (Mezzo-Soprano)

10-inch red label

53516 Presso il bastion di Siviglia (Seguidilla) ("Carmen") (Bizet) (79)

GIGLI, Beniamino (Tenor)

12-inch red label

	Addio alla madre ("Cavalleria Rusticana") Ah, ritrovarla nella sua capanna ("Lodoletta ")	Mascagni) (78) (Mascagni) (78)
	Cielo e mar! l'etereo velo spiende come un santo altar Gioconda," Atto II)	
2-052140	Salve, dimora, casta e pura (" Faust ")	(Gounod) (78)
2-052141	Spirito gentil ("La Favorita")	(Donizetti) (78)

10-inch red label

7-52150	Amor ti vieta di non amar (Arioso di Loris) (" Fedora ")	(Giordano) (78)
7-52109	Apri la tua finestra (Serenata) (" Iris," Atto I)	(Mascagni) (78)
7-52110	Dai campi, dai prati (" Mefistofele ")	(Boito) (78)
7-52115	E lucevan le stelle ("Tosca," Act III)	(Puccini) (78)
7-52112	Giunto sul passo estremo (" Mefistofele," Atto IV)	(Boito) (78)
	O surdato nnammurato (Canzone napoletana)	(Cannio) (78)
7-52114	Recondita armonia ("Tosca," Atto I)	(Puccini) (78)
7-52151	Vedi, jo piango ("Fedora")	(Giordano) (78)

GILIBERT, Charles (the late) (Baritone)

12-inch red label

2-032044	Largo from "Xerxes" Quand la flamme de l'amour ("La Jolie Fille de Perth")	(Hāndel) (78)
2-032095	Quand la namme de l'amour ("La Jolie Fille de Perth")	(Bizet) (78)

10-inch red label

3—32988 Malgré moi (Pfeiffer) (78)





CLUCK, Alma, and ZIMBALIST

12-inch red label

	La lifett i Cu lindes	
03349	Angels' Serenade (Serenata)	(Braga) (78)
03347	Ave Maria	(Back-Gounod) (78)
03565	Fiddle and I	(Goodese) (78)
2-033038	Le Nil (The Nile)	(Leroux) (79)
03643	Lost Chord, The	(Sullivan) (78)
03555	Sing me to sleep (with String Quartet)	(Greene) (78)
	10-inch red label	4.00
7-13360	Chanson hébraique	(Pasterlack) (78)
7-33005	Elegte (Song of Mourning)	(Massenet) (78)
2-3333	Hatikva (Our Hope) (Zionist Hymn)	(78)
2-3399	In the hour of trial (Hymn Tune " Penitence ")	(Lane) (78)
7-33011	Le bonheur est chose légère (" Timbre d'Argent ")	(Saint-Saens) (78)
2-3107	Old folks at home (Swanee River) (violin obb. of Dv	
		(Foster) (78)
7-33027	Romance orientale	(Rimsky-Korsakov) (78)
2-3225	Rosary, The	(Nevin) (78)

GLUCK, Alma (Soprano)

12-inch red label

2-058090	Ah! non credea mirarti ("La Sonnambula") (Bellini)	78)
03651	Aloha Oe (with Orpheus Quartet) (Lilinokalam)	78)
03641	Angels ever bright and fair (Handel)	
2-033045	Cachés dans cet asile (Angels guard thee) (Berceuse) (" Jocelyn ")	
2 000010	(Godard)	703
03415	Carry me back to Old Virginny (with male chorus) (Bland)	
03564	Come, Beloved (Care selve, from "Atalanta") (Händel)	
03682	Home, sweet home (Bishop) (
2 -053089	Io dico no, non son paurosa (Aria di Micaëla) ("Carmen") (Bitel) ((78)
03532	Listen to the Mocking Bird (with bird voices by Charles Kellogg)	
Charles and the same of	(Winner)	78)
03547	Mother's Prayer, The (Thomas)	78)
03533	My Old Kentucky Home (with male chorus) (Stephen C. Foster)	(79)
03348	Natoma: Spring Song (I list the trill of golden throat) (Herbert)	
2-053066	Oh! che volo d'augelli-Ballatella (Bird Song) (" Pagliacci ")	80
03474		(79)
03467		(79)
2-053091	Parla! Valse cantabile (Oh! speak) (Anditi)	
2-033034		(80)
03563	She wandered down the mountain side (Clay)	(78)

10-inch red label

7-53027	Addio ("La Bohème," Act III)	(Puccini) (78)
	Aller au bois ("Snow Maiden ")	(Rimsky-Korsakov) (78)
3977	Bohemian Cradle Song from "Hubicka"	(Smetana) (78)
2-3212	Bonnie sweet Bessie	(Gilbert) (78)
2-3015	Carmena (Vocal Waltz)	(Lane Wison) (79)
7-33006	Chanson Indone ("Sadko ")	(Rimshy-Korsakov) (78)



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Gluck, Alma-continued

10-inch red label

7-53008	Colomba, La (Folk Song of Tuscany) (arr. by Schind	ler)	(78)
2-3036	Comin' thro' the rye (Scotch Air)		(78)
2-3391	Dawn	(Coleridge-Taylor)	
3933	From the land of the sky blue water	(Cadman)	
2-3241	Hark, hark, the lark	(Schubert)	
2-3392	Have you seen but a whyte lillie grow?	(Jonson)	
7-33025	Heure exquise, L'	(Hann)	
2-3393	Irish Love Song (with piano acc.)	(Lang)	
2-3198	I'se gwine back to Dixie (Old Plantation Song) (with	chorus) (White)	(78)
2-3030	Little grey home in the west (with 'cello obbligato and		1
0.0004	THE OWNER OF THE PERSON NAMED IN COLUMN	(Löhr)	
2-3394	Little old log cabin in the lane, The	(Hays)	
3978	Lo! here the gentle lark (with flute obbligate and or	chestra) (Bishop)	(80)
2-3395	(a) Long ago	(Macdowell)	(78)
The second of	(b) Maid sings light, A (piano by Borden)		03.75
7-33026	Mon cœur s'ouvre à ta voix ("Samson et Dalila ")	(Saint-Saens)	
3976	My laddie	(Thayer)	
2-3240	Perfect Day, A		(78)
7-53021	Quando me'n vo soletta per la via ("La Bohème," A		
3934	Red, red rose	(Cottenet)	
7-53009	Serenata, La (with violin, flute and harp acc.)	(Tosti)	
3995	Song of the Chimes (Cradle Song)	(Worrell)	
2-3396		(Rimsky-Korsakov)	
2-3258	Such a li'l' fellow	(Dichmont)	
2-3397	Sylvelin (Op. 55, No. 1) (Eng. version by F. H. Mart	ens) (Sinding)	
2-3119	The braes o' Balquhidder (Scotch Air)	din t	(79)
3963	The Brook	(Dolores)	
2-3014	The lass with the delicate air	(Arne, arr. A. L.)	
2-3016	The Swallows	(Cowen)	
7-63004	Tu: Habanera (To you: a song of Havana)	(Fuentes)	
2-8398	Two Folk Songs of Little Russia (arr. by Zimbalist)		(78)
3987	When love is kind	(Moore)	
3980	Will o' the Wisp	(Spross)	(19)

GOGORZA, Emilio de (Baritone)

12-inch red label

2-032004	Air du Sonneur (" Patrie ")	(Paladilhe) (78)
2-062004	Canto del Presidiario	(Alvarez) (78)
052177	Caro mio ben	(Giordani) (78)
	(a) Deh! vieni alla finestra : Serenata ("Don Giovanni," A	ct H)
2-052159		(Mozart) (78)
AT A STATE OF	(b) Serenata di Mefistofele ("La Damnation de Faust")	(Berlina) (78)
052212	Die possente, die d'amor (Invocation de Valentin) (" Faust ') (Gound) (78)
2-052160	Dormi pure : Serenata	(Seuderi) (78)
02840	Drink to me only with thine eyes	(Hullah) (78)
2-052161	Eri tu che macchiavi quell'anima ("Un Ballo in Maschera"	") (Werdi) (78)
02110	God, my Father ("Sept Paroles du Christ")	(Dubois) (78)
02841	Holy City, The	(Adams) (78)



Gogorza, Emilio de-continued

12-inch red label

052260	Il balen del suo sorriso (" Il Trovatore ")	(Verdi)	(78)
2-052162	Largo al factotum della città (" Il Barbiere di Siviglia '	") (Rossini)	(78)
02842	Lost Chord, The	(Sullican)	
02848		Meyer-Helmund)	
2-062000	Miniña	(Guetary)	
02644	'Mong the green Irish hills	(arr. Pierce)	
TOTAL STREET,	Mother o' mine	(Tours)	
02844	The lark now leaves its watery nest	(Parker)	
2-052109	Non è ver	(Mattei)	
02845	Oh, song divine	(Temple)	
052216	O sole mig	(Di Capua)	
032076	O vin, dissipe la tristesse ("Hamlet ")	(Thomas)	
2-052005	Paloma, La	(Yradier)	
052215	Pari siamo (" Rigoletto ")	(Verdi)	
2-082006	Partida, La	(Alvarea)	
2-032046	Promesse de mon avenir (" Roi de Lahore !")	(Massenct)	
02628	The Pipes of Pan	(Elgar	
	Votre toast jé peux yous le rendre (Chanson du Toréad		(13)
032031			(70)
000400	mem")	(Binet)	
032120	Vision fugitive ("Hérodiade ")	(Massenet)	
02131	Where'er you walk ("Semele")	(Händel)	(18)
No. of Street, or other than the street, ore	10-inch red label		
5-2096	Absent	(Tirindelli)	(78)
5-2097	Beauty's eyes	(Tosti)	
7-32021	Chanson de Fortunio (Serenade)	(Offenbach)	
5 2098	Clang of the forge	(Rodney)	
7-52074	Comme se canta a Napule (in Neapolitan dialect)	(Mario)	
5-2099	Could 1?	(Tosti)	
7-62014	El celoso	(Alvarez)	
5-2100	For all eternity	(Mascheroni)	
5 2101	Garden of Sleep, The	(de Lara)	
5-2102	Juanita (in English)	(Norton)	
7-32022	Lina (Chanson Napolitaine) (Neapolitan Song) (in Fren	ich) (Symiane)	
7-82016	Linda mia (Spanish Folk Song)	(C) (C)	(78)
		(Paladilhe)	
7—52020 7—62017	Mandolinata		(78)
7-52015	Noche serena (Mexican Folk Song)	(Di Capua)	
7-62018	O sole mio (Neapolitan Folk Song)	(Di Capita)	(78)
4-2714	Preguntale a las estrellas (Mexican Folk Song)	h hallad)	(10)
4 2114	Sally in our alley (Hatton-Boosey Version) (Old English	(Carey)	170
	Canta Tuela (Massalitan Folk Canal		(78)
7-52105	Santa Lucia (Neapolitan Folk Song) Serenata di Menstofele—See "Deh! vieni alla finestra.		(78)
120 100 100 100 100		(Yradier)	
7-62019	Sevillana, La		
7-52137	Si può ? (Prologo) (" Pagliacci ")	(Leoncavallo) (Chapi)	
7-62020	Tempestad, La (Monologo)	(Campi)	
7-62021	Teresita mia (Spanish Folk Song)	(Material)	(78)
4 2989	That's why my heart is calling you	(Motzan)	
5-2104		Meyer-Helmund)	
5-2105		Coleridge-Taylor)	
5-2106	When dull care	(Walson)	(18)



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HEMPEL, Frieda (Soprano)

	12-inch red label	
2-053100 053261	Ah! fors' è lui che l'anima ("La Traviata," Act I) Bacio, Il (Valse Brillante)	(Verdi) (78) (Arditi) (78)
033126 033127	Charmant Oiseau (Couplets du Mysoli) ("La Perle du Bré- La Villauelle	(dell' Acqua) (79)
03684	Last rose of summer, The (introduced into Flotow's Of "Martha")	(78)
053290 033144	Oh d'amor messaggera (Valzer) ("Mirella") Où va la jeune Hindoue ? ("Lakmé")	(Gounod) (81) (Delibes) (78)
2-053098 033165	Robert ! toi que j'aime (Cavatina) ("Robert le Diable ")	(Artiti) (78) (Meyerbeer) (78)
053265 053289	Surta è la notte (Cavatina) ("Ernani") Vien, diletto è in ciel ("I Puritani")	(V erdi) (81) (Bellini) (78)
2053152	Wine, Women and Song Waltz (in Italian) 10-inch red label	(Strauss) (78)
2-3400 2-3402	Bird Song, The Melody in F (vocal version "Voices of the Woods")	(Söderberg) (78) (Rubinstein) (78)
7—53012 7—53026	Qui la voce sua soave (" I Puritaiti ") Volta la terrea fronte alle stelle (" Un Ballo in Maschera,"	
2-3408	When I was seventeen (Swedish folk tune)	(Verdi) (78) (Liljebjörn) (78)
		and the second

HOMER, Louise (Contralto) 12-inch red label

2-033073 Amour, viens aider ("Samson et Daliia")	(Saint-Saens) (78)
2-053153 Che farò senza Euridice ("Orfeo ed Euridice ")	(Gluch) (78)
2-053154 Fac ut portem ("Stabat Mater")	(Rossini) (78)
03686 He shall feed His flock ("Messiah ")	(Händel) (78)
03687 He was despised ("Messiah ")	(Handel) (78)
03688 Lost chord, The	(Sullivan) (78)
03689 Love's old sweet song	(Molloy) (78)
2-033074 Mon cœur s'ouvre à ta voix (" Samson et Dalila ")	(Saint-Saens) (78)
03690 My heart ever faithful	(Back) (78)
2-053155 Nobil signori, salute ! ("Gli Ugonotti")	(Meverbeer) (78)
03691 Oh, rest in the Lord ("Elijah")	(Mendelssohn) (78)
03692 Old Black Joe	(Foster) (78)
2-053157 Quando a te lieta ("Faust")	(Gounod) (78)
03693 There is a green hill far away	(Gounod) (78)
2-053156 Voce di donna o d'angelo ("La Gioconda ")	(Ponchielli) (78)
10-inch red label	
2-3085 Annie Laurie	(Scott) (78)
2-3404 At parting	(Rogers) (78)
9 2405 Ranio Song	(Homer) (78)
2-3408 (a) Boats sail on the rivers }	
2-3408 (b) Sing to me, sing	(Homer) (78)
2-3407 Flee as a bird	(Dana) (78)
2-3077 I cannot sing the old songs	(Claribel) (78)
2-3408 Janet's choice	(Claribel) (78)
2-3409 Last night	(Kjerulf) (78)
7-53028 Le parlate d'amor (Flower Song) ("Faust ")	(Gounod) (78)
2-3410 Oh, promise me ("Robin Hood")	(De Koven) (78)
7 E2005 Stride la sampa I la falla indomita (# Il Tanatam III	177 27 (00)



JOHNSON, Edward (Eduardo di Giovanni) (Tenor)

10-inch red label

5—2147	Her bright smile haunts me still	(Wrighton) (78)
7—52149	Vesti la giubba (" Pagliacci ")	(Leoncavallo) (78)

JOURNET, Marcel (Bass)

		12-inch red label	100 100 100	
	-052163	Abbietta zingara (" Il Trovatore ")	(Verdi)	(78)
	032047	Clairon, Le (Chant du Soldat)	(Andre)	(78)
2	-032048	Cor, Le	(Flegier)	(78)
- 3	032278	Demoni fatali, fantasmi d'orror (Valse infernale) (" Rober	to il	Grand .
			(Meyerbeer)	(78)
	032037		Schumann)	(78)
2-	-032009	D' un sacro zel l'ardore (Bénédiction des poignards) (" Le	S	
			Meyerbeer)	(79)
	032118	Fleurissait une rose (Légende de la Sauge) (" Jongleur de No	tre-	
		Dame ")	(Massenet)	(78)
2-	-012022	Hymne National Serbe (National Air of Serbia) ("Boze pra		
		ti sto spase ") (God in His Goodness)	(Jenko)	
	052093	Infelice! e tuo credevi "Ernani")	(Verdi)	
	-052164	La colunnia è un venticeta. " Il Barbiere di Siviglia ")	(Ressini)	(78)
2-	032049	La haine et la colère (Air du Frand Prêtre) ("La Flûte Enc		
			(Mozart)	(78)
	032021	[Lakmé, ton doux régard se voile ("Lakmé")]	(Delibes)	(78)
TO BE		(Legende de la Sauge—See Fleurissait une rose)	A STATE OF THE REAL PROPERTY.	No.
	032088	La Marseillaise	(De l'Isle)	
	-052165	Nella bionda egli ha l'usanza (" Don Giovanni ")	(Mozart)	
2-	-032050		(Thomas)	
	042130		(Wagner)	
	-052166		(Luce)	
	-032051		(Meyerbeer)	
2	-032052		(Faure)	(78)
	032073	Scintille diamant (Air de Dapertutto) ("Les Contes d'Hoffm		The Land
		Act II)	(Offenback)	
	-052039		(Boito)	
2-	-052167	Splendon più belle in ciel le stelle ("La Favorita")	(Donizetti)	
	032036	Vous qui faites l'endormie (Serenade Mephistofele) ("Faust ') (Gounod)	(77)

	E 100 100	10-inch red label		
	7-32023	Air de la lettre ("Cléopâtre," Act II)	(Massenet)	(78)
	7-52138	Ave, Signor (Prologo) (" Mefistofele ")	(Boito)	(78)
	7-32024	Brabanconne, La (Belgian National Song)	(Campenhont)	(78)
	3 32518	Chanson des peupliers	(Doria)	(78)
13	7-32025	Chant patriotique belge (18th century)	A STATE OF THE STA	(78)
	7-32026	Chant de guerre cosaque	(Massenet)	(78)
	2-52515	Chi mi dirà di che il bicchier (Canzone del Porter)	(" Marta,"	7
		Act III)	(Flotow)	(78)
	7-32027	Flibustier, Le	(Georges)	(78)
	7 62000	Limma Masianal Argentina		MOI



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Journet, Marcel-continued

10-inch red label

7-52093		(Novaro) (79)
7-32028	Isis! c'est l'heure on sur la terre (Invocation) ("La Flûte	
	chantée ")	(Mozart) (78)
3-42550	King's Song ("Lohengrin")	(Wagner) (76)
7-32001	Le veau d'or (" Faust ")	(Gounod) (80)
	Marche Lorraine	(Ganne) (78)

7-32030 Père de la Victoire, Le (an Old French Patriotic Song with new

text dedicated to General Joffre)
7—52139 Pig Jesu ("Requiem," Op. 48)
2—52516 Vetchia zimarra ("La Bohème") (Ganne) (78) (Faure) (78) (Puccini) (78)

KURZ, Selma (Soprano)

12-inch red label

053280	Bacio, Il Czardas ("Die Fledermaus") (Nightbirds) Deh! vieni, non tardar ("Le Nozze di Figaro") L'estasi (Valse brillante) Saper vorreste ("Un Ballo in Maschera")	(Arditi) (79) (Strauss) (80) (Mozart) (79) (Arditi) (79) (Verdi) (81)
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LIPKOVSKAYA, Lydia (Russian Soprano)

12-inch red label

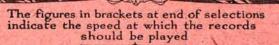
023140	Pizzicato (" Sylvia Ballet ")	(Delibes) (79)
023135	Valse (" Coppelia Ballet ")	(Delibes) (79)

LUNN, Kirkby (Contralto)

My ships

03637

	12-inch red lat el	
2-033032 03255	Amour, viens aider ("Samson et Dalila") A Summer Night ('cello obbligato by Mr. W. H. Squi	(Saint-Saens) (81)
		Goring Thomas) (81)
03217	As once in May	(Lassen) (81)
2-053121	Che faro senza Euridice (" Orfeo ")	(Gluck) (78)
03499	Daddy	(Behrend) (79)
03395	Entreat me not to leave thee (arr. by Percy Pitt) (orches ducted by Mr. Percy Pitt and piano played by Mr. E. Roper)	ra con-
03572	Have you news of my boy Jack? (accompanied by the	
	Orchestra, conducted by Elward German) (K	pling-German) (79)
03210	He shall feed His flock (" Messiah ")	(Handel) (80)
03287	In sweet September	(Hope Temple) (79)
03272	Largo-" Rest " (Ombra mai fu) (organ by Mr. E. Stanle	y Roper
	and orchestra conducted by Mr. Percy Pitt)	(Handel) (81)
2-033029	L'amour est un oiseau rebelle (Habañera) ("Carmen ")	(Bizet) (81)
2-053075	Lascia ch'io pianga ("Rinaldo")	(Händel) (81)
03721	Little house of blessing	(Löhr) (79)
0 033033	Man cours course à ta voir /" Samson et Dalile "	(Saint & Zuet (20)





(Barratt) (79)



Lunn, Kirkby-continued

12-inch red label

and the same	the second secon	
2-053068	Non più di fiori (clarinet obbligato by Mr. Manuel Gomez) (" La Clemenza")	
	(Mozari) (80)	ł
2-058000	O don fatale (" Don Carlos") (Verdi) (80)	ı
03440	O righteous God (Gerechter Gott) (" Rienzi") (Wagner) (79)	l
03259	O lovely night ('cello obbligato by Mr. W. H. Squire) (Ronald) (80)	ı
03269	O rest in the Lord ("Elijah") (Mendelssohn) (81)	
03448	On the banks of Allan Water (old Scottish melody) (pianoforte	ľ
	accompaniment by Mr. Percy Pitt) (78)	i
2-033031	Printemps qui commence ("Samson et Dalila") (Saint-Saëns) (81)	
2-033028	Prés des remparts de Seville (Séguedille) ("Carmen") (Bizet) (80)	
03295	(a) Rose in the bud (Forster) (81)	
00200	(b) It is not because your heart is mine (Löhr) (81)	
03556	Rule Britannia (accompanied by the Band of H.M. Coldstream	J
00000	Guards, conducted by Lt. Col. J. Mackenzie Rogan, C.V.O.,	
	Mus. Doc., Hon, R.A.M.) (Arne) (79)	i
03537	She wore a wreath of roses (pianoforte accompaniment by Mr.	ı
00001	Percy Pitt) (Knight) (79)	v
2-053067	Stride la vampa! la folla indomita (" Il Trovatore ") (Verdi) (80)	
03316	There is a green hill (Gounod) (79)	J
03447	The land o' the leal (old Scottish melody) (pianoforte accompani-	i
00504	ment by Mr. Percy Pitt) (78)	ŀ
03584	There's a land (accompanied by the Band of H.M. Coldstream	
	Guards, conducted by LtCol. J. Mackenzie Rogan, C.V.O.,	ĺ
and markings	Muc. Doc., Hon. R.A.M. (Allitsen) (79)	ì
03142	Three Fishers (pianoforte accompaniment by Mr. Percy Pitt)	ı
A minima	(Hullah) (80)	
2-033030	Voyons que j'essaie (Card Song) ("Carmen") (Bizet) (80	
03174	When the stars were young (Rubens) (79	
0.0057	When all was waiting (" Pauet ") (Council 180)	a

	(Hullah) (80)
2 033030	Voyons que j'essaie (Card Song) ("Carmen") (Bizet) (
03174	When the stars were young (Rubens) (
03257	When all was young (" Faust ") (Gounod) (
03231	when all was young (rause)	,,,
S DAME	10-inch red label	
2-3192	A Memory (pianoforte accompaniment by Mr. Percy Pitt)	
	(Goring-Thomas) (79)
2-3054	A Psalm of Love (organ by Mr. E. Stanley Roper, and piano by	100
Charles at	Mr. Percy Pitt) (Dorothy Forster)	791
3903	A Song of Sleep (Somerset)	
2-3331		79
2-3042	Harvest (del Riego)	79)
2-3138	Jock o' Hazeldean (pianoforte accompaniment by Mr. Percy	
	Pitt) (Scott) (79)
7-33012	L'amour est un oiseau rebelle (Habañera) ("Carmen") (Bizet) (80
3913		79)
3997	My Treasure (Joan Trevelsa) (78)
2-8311	Now sleeps the crimson petal (Ouilter)	79)
2-3139		200
	Percy Pitt) (Nevin) (78)
7-33013	Près des remparts de Séville (Séguedille) ("Carmen") (Bizet)	
3897	Slave Song (del Riego) (
2-3063	Soul of mine (pianoforte accompaniment by Mr. Percy Pitt and	-
	organ by Mr. E. Stanley Roper) (Ethel Barns) (80)
3875		81)
CARL CONTRACTOR		ALTERNATION OF



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MARTINELLI (Tenor)

12-inch red label

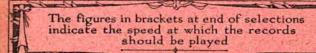
2-052100 Celeste Aida, forma divina ("Aida") (Verdi) (78	250			
	2)			
2-052085 Che gelida manina (Racconto di Rodolfo) ("La Bôhème ") (Puccini) (78	3).			
2-052128 De' miei bollenti spiriti ("La Traviata") (Verdi) (78	3)			
2-052115 Fra poco a me ricovero ("Lucia di Lammermoor") (Donizetti) (78	3)			
2-032020 La fleur que tu m'avais letée (Air de la fleur) ("Carmen") (Bizet) (79	1)			
2-052124 L'ultima canzone (Fosti) (78	3)			
2-(521 5 M'appari tutt' amor (" Marta ") (Flotow) (79	15			
2 052168 O Paradiso dall'onde uscito ('L'Africana," Act IV) (Meverbeer) (78	3)			
2 -082053 Salut, demeure chaste et pure ("Faust") (Gounod) (78	5)			
2 052099 Serenata (Muscagni) 73	8)			
2-052152 Tu che a Dio spiegasti l'ali ("Lucia di Lammermoor ") (Donisetti) [78]	11			
10-inch red label				

2-052152	Tu che a Dio spiegasti l'ali ("Lucia di Lammermoor ")	(Donisetts) (78)
	10-inch red label	155.300
7-52100	Apri la tua finestra (" Iris ")	(Mascagni) (79)
7-52052	Cielo e mar! l'etereo velo splende come un santo alta	
	Gioconda," Act II)	(Ponchielli) (78)
7-52107	Com' è gentil (with piano and harp and Metropolitan	
7 50070	("Don Pasquale")	(Donizetti) (78)
7-52076	Come rugiada al cespite (" Ernani ") Di quella pira (" Il Trovatore ")	(Verdi) (77)
	Di' tu se fedele il flutto m'aspetta (Barcarola) ("Un E	(Verdi) (79)
, 02000	Maschera ")	(Verdi) (78)
7-52056	Donna non vidi mai (" Manon Lescaut ") (Act I)	(Puccini) (79)
7-52051	E lucevan le stelle ("Tesca ")	(Puccini) (79)
7-52067	IdealeMelodia	(Tosti) (80)
7-52053	La donna è mobile (Act III) (" Rigoletto ")	(1'erdi) (78)
7-52087	Mattinata (" 'Tis the Day ") (composed expressly for th	
	Co., Ltd.)	(Leoncavallo) (78)
7-52141	O ben tornato amore!	(Roxas) (78)
7-52079	O Lola, bianca come fior di spino (La Siciliana) ("Cav	
7-32010	Rusticana ") Ouvre ton cour (Open thy heart) (Spanish serenade) (in I	(Mascagni) (78)
7-32031	Pourquoi me réveiller? (Ossian's Song) ("Werther")	(Massenet) (78)
7-52078	Questa o quella per me pari sono ("Rigoletto")	(Verdi) (79)
7-52060	Recondita armonia (" Tosca ")	(Puccins) (79)
7-52065	Vesti la giubba (" Pagliacci ")	(Leoncavallo) (79)
and the second second		

McCORMACK, John (Tenor)

12-inch red label

2-052169	Adeste, fideles (Oh, come all ve faithful) (Christmas Hymn)	(with	
STATE OF THE STATE OF	male chorus, orchestra and chimes)		(78)
02327	Ah! moon of my delight (" In a Persian Garden ")	(Lehmann)	
02542	Angels guard thee (Lullaby from " Jocelyn ") (violin		635
	by Kreisler)	(Godard)	(78)
02823		(Blumenthal)	





McCormack, John-continued

12-inch red label

	12-inch red label		
02401	Asthore	(Trotère)	(80)
02541		(Bach-Gounod)	
02543	Ave Maria	(Schubert)	(78)
2-052021		") (Puccini)	(32)
2-032032		(Mehul)	(78)
02629		(Balfe)	
02244		(Claribel)	
2-052025		(Verila)	
02245		The same of the	(81)
2-052023	Fra poco a me ricovero ("Lucia di Lammermoor")	(Donizetti)	
02481		(Tosti)	
02306 2-052027		(Moore) (Bizet)	
82326		(Barker)	
02325		(Crouch)	
02246		(Balfe)	
	Like stars above	(W. H. Squire)	
02400		(Aithen)	
02286			(80)
2-032016		(Leroux)	
02847	Nirvana	(Adams)	(78)
2-052111	Non è ver	(Matter)	(78)
2-052110	Il mio tesoro intanto andate a consolar! ("Don Giovan		
		(Mozari)	
2-052026		(Donizetti)	
02846		(Wagner)	
2-052023		(Gaunod)	
02324		(Lambert)	
02823	The Kerry Dance The snowy-breasted pearl	(Molloy) (Robinson)	
02830	The Trumpeter	(Airlie Dix)	
2-052024	Tu che a Dio spiegasti l'ali ("Lucia di Lammermoor'		
02511	Turn ye to me (old Scottish Air)	(Wilson)	
2-052022	Una furtiva lagrima (" L'Elisir d'Amore ")	(Donizetti)	
02810	When my ships come sailing home	(Dorel)	
			4337
	10-inch red label		
4-2218	A Farewell	(Liddle)	
4 2489		(Bartlett)	
4 2373		(Silesu)	
4-2072	Annie Laurie	10-1-1	(81)
4-2326		(Cadman)	(80)
4-2471	Ave Maria (adapted to the Intermezzo from "Cavalleri cana") (violin obbl. by Kreisler) (in English)	(Mascagni)	178)
4-2485		(King)	
4-2483		(Fearis)	
4 2579		any d'Hardelot)	
5 2107		(Moore)	
4 2487	Ben Bolt	(Kneass)	
4 2482		(Lehmann)	
	Calling me home to you	(Dorel)	
		Daniel College	Section 1



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McCormack, John-continued

10-inch red label

	And the second s		1
4-2699	Calm as the night (violin obbl. by Kreisler)	(Bohm) (78	
7-52075	Carmela (Canto Sorrentino) (violin obbl. by Kreisle	r) (de Curtis) (78	3)
7-52047	Chiudo gli occhi (Il Sogno) ("Manon," Act II)	(Massenel) (78	3) -
4 2472	Come where my love lies dreaming	(Foster) (80	DÍ.
5-2109		(Mattullath-Kreisler) (78	
7-52033	Dai campi, dai prati (" Mefistofele ")	(Boito) (78	
4-2396	Dear Love, remember me	(Marshall) (80	
5-2110	Dear old Pal of mine		
		(Rice) (78	
4 2367	Down in the forest	(Ronald) (78	
4-2950	Dreams	(Strelezhi) (78	
4 2884	Eileen (Alanna Asthore) (" Eileen ")	(Herbert) (78	3)
4-2371	Eileen Alanna	(Thomas) (78	3)
4-2214	Eileen Aroon	(MacMurrough) (78	N I
4-2621	Evening Song	(Hadley) (78	
4-2730	Flirtation (violin obbl. by Kreisler)	(Meyer-Helmund) (78	
	Foggy Dew, The	(Milligan-Fox) (78	
7-52061			
	Funicult, Funicula (with chorus)	(Denza) (79	
4 2378	Geneviève	(Tucker) (77	
4-2484		(Wellings) (78	
4-2372	Good-bye, sweetheart, good-bye	(Hatton) (78	
4-2370	I hear a thrush at eve	(Cadman) (78	1)
4 2076	I hear you calling me	(Marshall) (80	1)
4-2219	I know of two bright eyes	(Clutsam) (78	
4 2437	I'll sing thee songs of Araby	(Clay) (78	
4-2885	Ireland, my Sireland (When shall I again see Irel		
7 2000			
4 0540	"Eileen")	(Herbert) (78	
4 2513	It's a long, long way to Tipperary (with Chorus)	(78	
5-2054	Light in your eyes, The	(Ferrari) (78	
4-2952	Little Boy Blue	(Nevin) (78	
5-2111	Little Grey Home in the West ('cello by Gourdon)	(Lohr) (78)
5-2112	Little mother of mine	(Burleigh) (78	
5-2094	Love's garden of roses	(Wood) (78)
4-2870	Love, here is my heart	(Silesu) (78	
5-2153	Lovely night (Barcarolle) ("Tales of Hoffmann ")	(violin obb)	SI IS
0 2200	by Kreisler)	(Offenbach) (78	5
4-2144	Macushla	(MacMurrough) (78	
4 2486	Mary of Argyle	(Nelson) (78	
-2601	Mavis	(Graxton) (78	
4-2379	Molly Brannigan (Old Irish Melody)	(79	
4-2643	Morning	(Oley Speaks) (78	
4-2142	Mother Machree	(Olcott) (80	
4-2368	Mother o' mine	(Tours) (77)
752032	Mi par d'udir ancora (" I Pescatori di Perle ")	(Bizet) (78	()
4 2349	My Dreams	(Tosti) (78	
5-2113	My Irish Song of Songs	(Sullivan) (78	
4 2481	My wild Irish rose	(Olcott) (78	
		(Mason) (78	
4-2374	Nearer, my God, to Thee		
5-2114	Old Refrain, The	(Kreisler) (78	
5-2056		(Tosti) (78	
	Portrait, Le	(Parkyns) (78	
7-52044	Questa o quella per me pari sono ("Rigoletto")	(Verdi) (78)
		Company of the last	-



McCormack, John-continued

10-inch red label

IV-Inch red label			
4-2382	Say au revoir, but not good-bye	(Kennedy) (79)	
4 2953		(Raff) (78)	
4-2470		(violin obbl. by	
	Kreisler)	(Schubert) (78)	
4-2798	Sing! sing! birds on the wing	(Nutting) (78)	
4 2215	Silver threads among the gold	(Danks) (81)	
5-2115	Somewhere a voice is calling	(Tate) (78)	
7-52041	Sospiri miei, andate ove vi mando	(Bimboni) (78)	
4 2378	Sweet Geneviève	(Tucker) (78)	
4-2220	Take, oh take those lips away	(Bennett) (78)	
4 2074	The dear little shamrock	(Jackson) (80)	
4 2216	The harp that once thro' Tara's Halls	(Balfe) (81)	
5-2116	The Lord is my Light	(Allitsen) (78)	
4 2366	The low-backed car	(Samuel Lover) (79)	
4-2071	The Minstrel Boy	(Moore) (82)	
4 2221	The Rosary	(Nevin) (80)	
4-2886	The Star-Spangled Banner	(Key) (78)	
4 2488	Then you'll remember me ("Bohemian Girl")	(Balfe) (78)	
4 2328	There is a flower that bloometh (" Maritana ")	(Wallace) (78)	
4 2865	Tommy Lad	(Margetson) (78)	
5-2067	Trumpet Call, The	(Sanderson) (78)	
4-2645	Until	(Sanderson (78)	
5-2117	Vacant Chair, The (with Male Chorus)	(Root) (78)	
4-2824	Venetian Song	(Tosti) (78)	
7-52016	Vieni al contento profondo ("Lakmē ")	(Delibes) (78)	
4-2213	Wearin' o' the green	(Hall) (80)	
4-2070	When shadows gather	(Marshall) (82)	
4-2644	When the dew is falling	(Schneider) (78)	
	When you look in the heart of a rose	(Methven (78)	
	Where the river Shannon flows	(Russell) (78)	
	Who knows?	(Ball) (77)	
4 2380	Within the garden of my heart	(Scott) (79)	

McCORMACK, John, and KREISLER

12-inch red label

10-inch red label

4-2700 Serenata

02540 Angels' Serenade

(Moszkouski) (78)

(Braga) (78)

MELBA (Soprano)

12-inch red label

WITH ORCHESTRAL ACCOMPANIMENT

2—053028 Addio (" La Bohème ") (Puccini) (80) 053108 Ah! fors è lui (" La Traviata ") (Verdi) (78) 2—053029 Ah! for's è lui che l'anima (Part II, Allegro) (" La Traviata ") (Verdi) (78)



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Melba-continued

12-inch red label

03523	Annie Laurie	(Scott) (78	1
2-053026	Ardon gl'incensi (" Lucia di Lammermoor ")	(Donizetti) (78	
033028	A vos jeux, mes amis, permettez-moi de grâce	(Mad scene, Part I	1
	(" Hamlet ")	(Thomas) (78	1
2-053021	Ave Maria (" Otello ")	(Verdi) (80	1
053110	Caro nome che il mio cor ("Rigoletto")	(Venli) (78	1
2-033076	Depuis le jour où je me suis donnée ("Louise")	(Charpentier) (79	5
		(Thomas) (79	ñ.
03206	Good-bye	(Tosti) (80	1
03203	Lo! here the gentle lark (with flute obbligato)	(Bishop) (81	1
2-033022	O Dieu! que de bijoux (Air de bijoux) (" Faust ")	(Gounod) (81)
03363	Old Folks at Home	(Foster) (80)	
03204	O lovely night	(Landon Ronald) (80	
033062	On m'appelle Mimi (" La Bohène ")	(Puccini) (79	
033027	Pâle et blonde dort sous l'eau profonde (Mad scene,	Part II) (" Hamlet ")	
		(Thomas) (78	1
2-033020	Pleurez, mes yeux (" Le Cid ")	(Massenet) (80)
053211	Salce, salce (Willow-song) ("Otello")	(Verdi) (78	1
2-053023	Se saran rose	(Arditi) (81)
2-033023	Sevillana (" Don César de Bazan ")	(Massenet) (80	
2-053025	Si mi chiamano Mimi (" La Bohème ")	(Puccini) (80)
2-053019	Sola ne mici prima anni (Elsa's dream) (" Lohengrin		
03695	Songs my mother taught me	(Dvořák) (78	
03089	Sweet bird (with flute obbligato)	(Händel) (78	
2-053020	Vissi d' arte, vissi d' amore (" Tosca ")	(Puccini) (80	
2-053027	Voi che sapete (" Nozze di Figaro")	(Mozari) (80))
	10-inch red label		

3615	Auld lang syne (acc. by Coldstream Guards)	(76)
3616	Come back to Erin (acc. by Coldstream Guards)	(76) (76)

12-inch red label

03694	Believe me, if all those endearing young cha	rms (Moore) (79)
03188	Bid me discourse	(Bishop) (80)
03036	Chant Hindou (acc. by composer)	(Bemberg) (76)
03369	Comin' thro' the rve (with piano)	
03049	Home, sweet home (with piano)	(80)
03035	Je veux vivre dans le rêve (Waltz song) (Juliette ") (with piano)	sung in French) (" Romeo et (76)
03371	John Anderson, my Jo	(White) (79)
053114	La Serenata (with barp)	(Tosti) (78)
2-033037	Le temps de lilas (with piano)	(Chausson (78)
03047	Lo, here the gentle lark	- (Bishop) (76)
03370	Magdalen at Michael's Gate (with piano)	(Lehmann) (78)
053107	Mattinata (accompaniment by Melba)	(Tosti) (78)
03016	Nymphes et Sylvains (with piano)	(Bemberg) (76)
03199	O, for the wings of a dove	(Mendelssohn) (81)
03070	Pastorale (with piano)	(Bizel) (76)
03028	Porgiumor (with piano)	(Marget) (78)





Melba-continued

12-inch red label

2-033042	(a) Romance (Bourget) (b) Mandoline (Debussy) (piano by	Prof. Lapierre)
03071	Si mi chiamano Mimi (" La Bohème ")	(Puccini) (76)
033026	Si mes vers avaient des ailes (with harp)	(Hahn) (78,
03328	Spring (with piano accompaniment by Landon Ronald)	(Henschel) (81)
03046	Sur le lac (piane accompaniment by composer)	(Bemberg) (76)
03072	Vainement, ma bien aimée, ou croit (Aubade) (" Le Roi d'Ys '	
	And the second s	(Laio) (76)
2-033025 03696	Vainement, ma bien aimée, ou croit (Aubade) ("Le Roi d'Y: Ye banks and braes o' bonnie Doon	s ') (Lato) (78)

10-inch red label

Away on the hill there runs a stream (accompanied by the composer)		
	(Landon Ronald) (76)	
Chanson triste (accompanied by Prof. Lapierre)	(Duparc) (80)	
Chant vénitien (piano accompaniment by composer)	(Bemberg) (78)	
	(Bembery) (78)	
Old Folks at home, The	(Harrington) (78)	
	Chanson triste (accompanied by Prof. Lapierre) Chant vénitlen (piano accompaniment by composer)	

MELBA and KUBELIK

12-inch buff label

03333	Ave Maria (piano by Lapierre) L'amerò, sarò costante (" Il Re Pastore") (piano by Prof. Lapi	(Gounod) (80)
2-053083	L'amerò, sarò costante (" Il Re Pastore") (piano by Prof. Lapi	erre)
		(Mozart) (78)

PALET, Jose (Tenor)

12-inch red label

	Il fior che avevi a me tu dato ("Carmen")	(Bizet) (78)
	Più biança del più candido velo ("Gli Ugonotti")	(Meyerbeer) (78)
2-052125	Prize Song ("Die Meistersinger.")	(Wagner) (78)

10-inch red label

2-62206	Romanza (Act I) (" Marina ")	(Arrieta) (78)
7-52101	Siegmund's Love Song ("Die Walkure")	(Wagner) (78)
	Song of the Forge ("Siegfried")	(Wagner) (78) (Wagner) (78)

PAOLI, Antonio (Tenor)

12-inch red label

(Verdi)	(78)	
(Meyerbeer)	(78)	
(Verdi)	(78)	
La Gioconda "	1	
(Ponchietti)	(78)	ĺ
(Werdi)	(78)	
(Verdi)	(78)	
(Leoncavallo)	(79)	
(Verdi)	(78)	
Saint-Saens)	(78)	
(Verdi)	(78)	
(Leoncavallo)	(79)	
	(Meyerbeer) (Verdi) A Gioconda (Ponchielli) (Verdi) (Verdi) (Leoneavallo) (Verdi) Saint-Saëns) (Verdi)	(Verdi) (78) (Meyerbeer) (78) (Verdi) (78) a Gioconda ") (Ponchietli) (78) (Verdi) (78) (Verdi) (78) (Leoncavallo) (79) (Verdi) (78) Saint-Saëns) (78) (Verdi) (78) (Leoncavallo) (79)





Paoli, Antonio-continued

10-inch red label

2-52813	Apri la tua finestra (Serenata) (" Iris ")	(Mascagni) (78)
2-52817	Canzone guerresca	(Giordano) (78)
2-52815	Come un bel di di maggio (" Andrea Chénier ")	(Giordano) (78)
2-52596	Deserto sulla terra (" Il Trovatore ")	(Verdi) (78)
2-52597	Figli miei, v'arrestate ("Samsone e Dalila")	(Saint-Saens) (78)
2-52809	La donna è mobile (" Rigoletto ")	(Verdi) (78)
2-52811	Ora e per sempre addio, sante memorie ("Otello ")	(Verdi) (78)
2-52598	Re del cielo (" Il Profeta ") (with chorus)	(Meyerbeer) (78)
2-52814	Si fui soldato (" Andrea Chénier ")	(Giordano) (78)
2-52595	Si, io t'amo (" Madame de Belle Isle ")	(Samara) (78)
2-52808	Viens, ò toi dont le clair visage (Epithalame) ("	Déjanire '')
		(Saint-Saens) (78)

PARETO, Graziella (Soprano)

12-inch red label

2-053176	Deh! vieni, non tardar ("Le Nozze di Figaro")	(Mozart) (78)
2-053173	Quel guardo, il cavaliere (Cavatina) (" Don Pasquale ")	(Donizetti) (78)

PATTI, Adelina (Soprano), the late

12-inch pink label (Star Celebrity)

03084	Ah! non credea mirarti (" La Sonnambula ")	(Bellini)	(78)
03055	Batti, batti, o bel masetto (" Don Giovanni")	(Mozart)	(78)
03082	Casta diva, che inargenti (Cavatina) (" Norma ")	(Bellini)	(78)
03061	Comin' thro' the rve		(76)
03083	Connais-tu le pays ? (" Mignon ")	(Thomas)	
03053	Home, sweet Home	(Bishop)	76
03078	Kathleen Mayourneen	(Crouch)	(78)
03079	La Serenata	(Tosti)	
03056	O Dieu! que de bijoux (Air des bijoux) (" Faust ')	(Gounod)	(75)
03054	Old folks at home		(76)
03063	On Parting	(Patti)	(78)
03052	Pur dices i	(Lotti)	(76)
03059	Robin Adair		(77)
03060	Si vous n'avez rien à me dire (Baroness	Willy de Rothschild)	(78)
03062	The last rose of summer	(Thomas Moore)	(76)
03051	Voi che sapete (" Nozze di Figaro")	(Mozart)	(75)
03064	Within a mile o' Edinboro' Town	NUMBER OF STREET	(77)

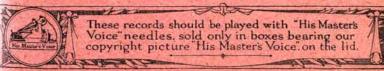
PLANÇON, Pol (Bass), the late

12-inch red label

	Deux Grenadiers, Les	(Schumann) (78)
052090	Grand' Isi ! grand' Osiri (Invocation) (" Il Flauto Magico '	") (Mozart) (78)
032023	Le cor	(Flegier) (79)
	Méditation—See Vallon, Le	
032027	Nazareth	(Gounod) (78)
052217	Ninna nanna (Berceuse) (" Mignon ")	(Thomas) (81)



SOLOS—continued				
Plancon, Pol-continued				
	12-inch red label			
032032	Noël (Cantique de Noël)	(Adam) (76)		
032077 032078	Nonnes, qui reposez (" Robert le Diable ") O jours beureux (" Etoile du nord ")	(Meyerbeer) (80) (Meyerbeer) (78)		
052218	Pro peccatis ("Stabat Mater")	(Rossini) (78)		
052117	Oui sdegno non s'accende (" Il Flauto Magico ")	(Mozart) (18)		
032049	Rameaux, Les	(Faure) (78)		
032065	Sérénade de Mephisto—See "Vous qui faites l'endormie Tambour-major tout galonne d'or (Air du Tambour			
	(" Le Caid ")	(Thomas) (78)		
032022	Valion, Le (Méditation)	(Gounod) (78)		
032066 032048	Voici des roses ("La Damnation de Faust ") Vous qui faites l'endormie (Sérénade de Méphistophélès	(Berlioz) (78)		
002040	rous qui rattes i cintorinie (octenade de mepuistopnetes	(Gounod) (78)		
	10-inch red label			
3-32664	Allons! jeunes gens! (Air de Capulet) (" Roméo et Ju			
		(Gounod) (78)		
3-32692 2-52585	Chanson de la puce ("La Damnation de Faust") Chi mi dirà di che il bicchier (Canzone del Porter) ("M	(Berlioz) (78)		
a 02000	Chi illi dira di che il Dicenter (Canzone dei Torter) ((Flotow) (78)		
3-32678	Sérénade de Méphistophélès ("La Damnation de Faust '	') (Berlioz) (78)		
3—32679	Veau d'or, Le (" Faust ")	(Gounod) (78)		
ROSING M	. Vladimir (Russian Tenor)			
Roomid, M				
1021年113300000	12-inch red label			
2-022000	Forgive me, O Divinity (" Pique Dame," Act I, Scene II	(Tchaikovsky) (80)		
2-022001	If you ever knew (" Pique Dame ")	(Tchaikovsky) (79)		
RUFFO Titt	ta (Baritone)	19,73		
	12-inch red label			
2-052096	Aman lassù le stelle (" Cristoforo Colombo ")	(Franchetti) (78)		
2-052090	Credo in un Dio crudel (" Otelio")	(Verdi) (79)		
2-052104	Credo in un Dio crudel (" Otello") Dio possente, dio d'amor (" Faust ")	(Gounod) (79)		
2-052170 2-052103	Eri tu che macchiavi quell'anima ("Un Ballo in Mascher I due Granatieri (The Two Grenadiers)	(Schumann) (79)		
052383	Marechaire—(Neapolitan Song)	(Tosti) (79)		
052188	O vin, discaccia la tristezza (Brindisi) ("Amleto")	(Thomas) (78)		
2-052088	Sei vendicata assai (" Dinorah ")	(Meyerbeer) (79)		
2-052075	Vien, Leonora, a piedi tuoi (" La Favorita ")	(Donizetti) (78)		
# 426	10-inch red label			
7-52048	Ahime! fanciullo ancora di rugiada gentil ("Thais")	(Massenet) (78)		
7—52036 7—52072	Alla vita che t'arride ("Un Ballo in Maschera") All'erta, marinar ("L'Africana")	(Verdi) (78) (Meyerbeer) (78)		
51097	Apparizione dello spettro (Recitation) ("Amleto ")	(Shakespeare) (78)		
7-52035	Buona Zazà, del mio buon tempo (" Zazà," Act II)	(Leoncavallo) (78)		
7-52037	Deh I vieni alla finestra (Serenata) (" Don Giovanni ")	(Mozart) (78)		
		STATE OF THE PARTY		





Ruffo, Titta-continued

10-inch red label

the Assert		The second of the second
2-52624	Disse il saggio (" Malena ")	(Titta Ruffo) (78)
7-52049	E suonan le campane	(Titta Ruffa) (78)
7-52050	Ecco dunque l'orribil città (" Thais ")	(Massenet) (78)
7-62013	El guitarrico	(A. Peres Soriano) (79)
7-52054	Fin ch'han dal vino calda la testa ("Don Giovann	
2-52528	Il balen del suo sorriso ("Il Trovatore ")	(Verdi) (78)
2-52623	Ma tu sfiorata di rugiada gentil ("Malena")	(Titta Ruffo) (78)
2-52685	Meriggiata (composed expressly for The Gramophe	
		(Leoncavallo) (80)
7-52040	Non penso a lei (I think not of you)	(Ferradini) (78)
7-52062	Oh, che m'importa?	(Ettore Titta Ruffo) (80)
7-52070	Rammenta i lieti di (" Faust ")	(Gounod) (79)
7-52143	Se la giurata fede ("Tosca")	(Puccini) (78)
2-52621	Spettro santo (" Amieto ")	(Thomas) (78)
7-52029	Suono e fantasia	(Capolongo) (80)
2 52828	Torna a Surriento ("Canzone Napoletana")	(De Curtis) (78)
7-52063	Tremin gl'insani ("Nabucodonosor ")	(Verdi) (78)
7-52030	Visione Veneziana	(Brogi) (78)
7-52071	Vous qui faites l'endormie (" Faust ")	(Gounod) (78)
7-52031	Zazà, piccola Zingara (" Zazà ")	(Leoncavallo) (79)
32001	Transfer of the state of the st	(months depleted) (sep)

SAMMARCO, G. Mario (Baritone)

12-inch red label

2-052073	Aprila, bella, la fenestrella (" I Giojelli della Madonna ") (with Chorus)		
2-052044	Cruda-funesta smania (" Lucia di Lammermoor ")	(Wolf-Ferrari) (81) (Wolf-Ferrari) (78)	
2-052074	Di Provenza il mar, il suol ("La Traviata") Figlia di regi, a te l'omaggio ("L'Africana")	(Verdi) (78) (Meyerbeer) (78)	
2-052041	Il sogno (" Otello ") Lo vedremo veglio audace (" Ernani ")	(Verdi) (80) (Verdi) (78)	
2-052042	Non più andrai (" Nozze di Figaro ")	(Mozart) (81)	

SCHIPA, Tito (Lyric Tenor)

12-inch red label

2-052150	Ah!	dispar vision ("Manon," Act III)	(Massenet) (78)
		Committee of the Commit	The state of the s

10-inch red label

7-52125	Ella mi fu rapita (" Rigoletto ")	(Verdi) (78)
7-52124	Parmi veder le lagrime ("Rigoletto")	(Verdi) (78)
7-52122	Salve, dimora, casta e pura ("Faust")	(Gounod) (78)
7-52123	Tu che a Dio spiegasti l'ali ("Lucia di Lammermoor ")	(Donizetti) (78)



SCHUMANN-HEINK, Ernestine (Contralto)

	12-then icu tabel	CONTRACTOR OF THE PARTY OF THE
2-053158	Agnus Dei	(Bizet) (78)
03697	Before the Crucifix	(La Forge) (78)
03175	But the Lord is mindful of His own ("Saint Paul")	(Mendelssohn) (78)
03698	Cry of Rachel	(Salter) (73)
03699	Danny Boy	(Weatherly) (78)
053158	Gitana—Bolero	(Arditi) (78)
03361	Kerry Dance	(Mollov) (78)
2-053014	Lascia ch'io pianga (" Rinaldo ")	(Handei) (78)
2-053159	Leggero, invisibile—Bolero	(Arditi) (78)
2-033014	O mon fils (" Le Prophète ")	(Meverbeer) (78)
03701	One sweetly solemn thought	(Ambrose) (78)
03118	Rosary, The	(Nevin) (78)
043111	Stille nacht, heilige nacht (Still night, holy night)	(Gruber) (81)
	10-inch red label	
2-3001	Allah	(Chadwick)
2-3416	Child's Prayer, A	(Harold)
2-3417	Nearer, my God, to Thee	(Mason)

SCOTTI, Antonio (Baritone)

1000	12-inch red label	
052109	Come Paride vezzoso (Cavatina) ("L'Elisir d'amore ")	(Donizetti) (78)
2-052000	(a) Deh! vieni alla finestra ("Don Giovanni")	(Mozart) (78)
生力学生	(b) Quand'ero paggio ("Falstaff")	(Verdi) (78)
2-052003	Dio possente, dio d'amor ("Faust ")	(Gounoil) (81)
052091	Eri tu che macchiavi quell'anima (" Un Ballo in Masche	ra ") (Verdi) (77)
052161	Inaffia l'ugola! (Brindisi) (" Otello ")	(Verdi) (78)
2 052002	L'onore Ladri (" Falstaff ")	(Verdi) (78)
2 052037	Luna nova (Marinaresca song, with chorus)	
052160	Maria Mari	(Di Capua) (78)
2-052004	Pari siamo (" Rigoletto ")	(Verdi) (78)
2-032001	Parici, parici, mes amis (Morte de Valentin) ("Faust"	
		(Gounod) (81)
The Control of the Co	Quand'ero paggio (b) (" Falstaff ")—see Deh! vieni alla	
052225	Se la giurata fede (Cantabile Scarpia) (" Tosca ")	(Puccini) (81)
2-052001	Si può ? (Prologo) ("Pagilacci ")	(Leoncavallo) (78)
052139	Vi ravviso, a luoghi ameni (" La Sonnambula ")	(Bellini) (78)
15/10/20	10-inch red label	
7-52201	Ei favella già con troppo bollor ("Otello")	(Verdi)
7-52144	Mandolinata, La (Italian Folk Song)	(Paladilhe)
7-52019		T. Mario Costai (78)
7-52000	Vi ravviso, a luoghi ameni (" La Sonnambula")	(Bellini)

SEMBRICH, Marcella (Soprano)

053096 Ah! fors' è lui che l'anima ("La Traviata ")
953100 Ah! non giunge uman peusiero ("La Sonnambula ") (Verdi) (78) (Bellini) (78)



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Sembrich, Marcella-continued

		12-inch red label	
	053076	Ardon gl'incensi (" Lucia di Lammermoor ")	(Donizetti) (78)
	053098	Batti, batti, o bel Masetto ("Don Giovanni")	(Mozari) (78)
	053217	Bel raggio lusinghier (Cavatina) ("Semiramide")	(Rossini) (78)
	053078	Caro nome che il mio cor (" Rigoletto ")	(Verdi) (78)
	053174	Casta diva, che inargenti (Cavatina) (" Norma ")	(Bellini) (78)
	03702	Comin' thro' the rye (Scottish Air)	
2	-033077	Connais-tu le pays ? (" Mignon ")	(Thomas) (78)
2	053099	Deh! vieni, non tardar ("Le Nozze di Figaro")	(Mozart) (78)
	053077	Ernani! Ernani! involami ("Ernani")	(Verde) (78)
375	03703	Home, sweet home	(Bishop) (78)
	03704	Lass with the delicate air, The	(Arne) (78)
	03705	Last rose of summer, The	(Air by Moore) (78)
	053213	Merce dilette amiche (Bolero) (" I Vespri Siciliani ")	(Verdi) (78)
	053170	Merry Widow Waltz	(Lehar) (78)
2	-023000	Nightingale Song (in Russian)	(Abadiev) (78)
100	033021	O Dien ! que de bijoux (Air des bijoux) (" Faust ")	(Gounod) (78)
	053216	O luce di quest'anima (" Linda di Chamounix ")	(Donizetti) (78)
	053075	Paria! Valse	(Arditi) (78)
9	053160	Qui la voce sua soave (" I Puritani ")	(Bellini) (78)
	053166	Una voce poco fa (" Il Barbiere di Siviglia ")	(Rossini) (78)
	053097	Voce di primavera	(Johann Strauss) (78)
	000001	roce or primares	

SMIRNÓV (Russian Tenor)

12-inch pink label (Star Celebrity)

052372	E lucevan le stelle	Tosca)	(Fuccini) (10)
052410	Se il mio nome ("I	Barbiere di Siviglia") (sung in Italian)	(Rossini) (79)

052410 Se il mio nome (il Ballonia (Star Celebrity) 10-inch pink label (Star Celebrity) 2-52826 Mattinata (specially composed for The Gramophone Co., Ltd.) (Leoncavallo) (78)

TAMAGNO, Francesco (Tenor), The late

12-inch pale green label (Star Celebrity)

052101	Esultate! l'orgoglio musulmano sepolto e in mar (" Otello "	(Verdi)	(75)	
052068	Niun mi tema (Morte d' Otello) (" Otello ")	(Verdi)	(74)	
052103	O muto asil ("Guillaume Tell")	'(Rossini) ((74)	ı
052102	Ora e per sempre addio, sante memorie ("Otello")	(Verdi)	(75)	
052100	Un di all' azzuro spazzio (Improvviso) (" Andrea Chénier ")	(Giordano)	74)	L

bedracket deal			Coldman Color
	10-inch pale green label (Star Celebrity)		
52683	Corriam, corriamo ("Guillaume Tell")	(Rossini)	(75)
52678	Di quella pira (" Il Trovatore ")	(Verdi)	(75)
52673	Esultate ! l'orgoglio musulmano sepolto e in mar (" Otello	") (Verdi) ((74)
52681	Figli miei, v'arrestate (" Samson and Delilah ")	(Saint-Saens)	(75)
52674	Niun mi tema (Morte d' Otello) (" Otello ")	(Verdi)	74)
52682	O muto asil (" Guillaume Tell ")	(Rossini)	75)
52675	Ora e per sempre addio, sante memorie (" Otello ")	(Verdi)	75)
52684	Quand nos jours s'éteindront comme une chaste flamme ("	Hérodiade ")	W 3
1755		(Massenet) (75)
52677	Re del cielo (Inno) (" Il Profeta ")	(Meyerbeer) (74)
52679	Sopra, Berta, l'amor mio (" Il Profeta ")	(Meyerbeer)	75)
52676	Un di all' azzuro spazzio (Improvviso) (" Andrea Chénier ')	(Giordano)	(75)





TETRAZZINI (Soprano)

12-inch red label

	12-inch red inbei	A STATE OF THE PARTY OF THE PAR
2-053059	Ah! fors' è lui, che l' anima, Part I (" La Traviata ")	(Verdi) (79)
2-053062	Ah! fors' è lui, che l' anima, Part II (" La Traviata	") (Verdi) (79)
2-053049	Ah! non credea mirarti ("La Sonnambula")	(Bellins) (78)
2-053057	Batti, batti, o bel Masetto (" Don Giovanni ")	(Mozart) (78)
2-053034	Bel raggio lusinghier ("Semiramide ")	(Rossini) (80)
03336	Bonnie, sweet Bessie	(Gilbert) (78)
2-053055	Candida Durga (Preghiera) (Prayer-entrance scene) (w	ith Chorus) (" Lakme ")
		(Delibes) (80)
2-053043	"Carnevale di Venezia" (Part I)	(arr. by Benedict) (78)
2-053044	"Carnevale di Venezia" (Part II)	(arr, by Benedict) (78)
2-053050	Caro nome che il mio cor (" Rigoletto ")	(Verdi) (78)
2-033027	Charmant oiseau (Couplet du Mysoli) ("La Perle du	Brésil ") (David) (78)
2-053056	Dov'ê l'Indiana bruna (Bell Song) (" Lakmé ")	(Delibes) (79)
2-053085	D'amor sull'ali rosee (" Il Trovatore ")	(Verdi) (79)
2-053087	Grande Valse, Op. 10	(Venzano) (79)
03286	Home, sweet Home (in English)	(Bishop) (80)
2-053113	Io dico, no, non son paurosa (Aria di Micaela) (" Carr	nen ") (Binet) (80)
2-053058	Io son Titania (Polonaise) (" Mignon ")	(Thomas) (77)
2-053063	La sua man non ancor oggi la mia tocco (Ballata d'	Ofelia) (Mad scene)
	("Hamlet ")	(Ambroise Thonas) (78)
2-053040	L'Eco (The Echo)	(Carl Eckert) (79)
2-053118	Mercè, dilette amiche ("I Vespri Siciliani")	(Verdi) (79)
2-053013	Oh, d'amor messaggera (Valzer) (" Mirella ")	(Gounod) (80)
2-053115	O luce di quest'anima (" Linda di Champunix ")	(Donizstti) (79)
2-053114	Pace, pace, mio Dio ! ("La Forza del Destino")	(Verds) (77)
2-053092	Pastorale (" Rosalinda ")	(Veracini) (79)
2-053064		(Verdi) (81)
2-053048		(Verdi) (78)
2-053116	Solveig's Song, Op. 23, No. 1 (" Peer Gynt ")	(Griog) (80)
2-053047		nmermoor ")
The seconds	(with flute obbl. by Albert Fransella)	(Donizetti) (78)
2-053084	Tacea la notte placida ("Il Trovatore")	(Verds) (78)
03241	The last rose of summer (in English)	(Moore) (80)
03280	The Swallows (in English)	(Cowen) (81)
2-053046	Una voce poco fa (" Il Barbiere di Siviglia ")	(Rossini) (78)
2-053065	Variations	(Proch) (81)
2-053072	Vien, diletto, è in ciel (" I Puritani ")	(Bellini) (79)

WHITEHILL, Clarence (Baritone)

12-inch red label

02421	Confutatis (" Requiem ")	(Verdi)	(78)
	It is enough! ("Elijah")	(Mendelssohn)	(78)
02424	Lord God of Abraham (" Elijah ")	(Mendelssohn)	(78)
02416	Pater Noster (with Westminster Cathedral Cho	ir, under the	FEE.
	direction of Dr. R. R. Terry)	(L. Niedermeyer)	(80)
02415		(with orchestra	\$19.51
	acc.)	(Händel)	(78)
02418	Toreador Song (" Carmen ")	(Bizet)	(78)
	Two Grenadiers The	(Schumann)	(78)



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SOLOS—continued

Whitehill, Clarence—continued

12-	inch	red	Ial	bel	

Vulcan's Song (" Philémon et Baucis ")	(Massenet) (18) (Gounod) (78) (Hāndel) (81)
Is not His word like a fire ? (" Elijah ") Mate o' Mine	(Pinsuti) (78) (Mendelssohn) (78) (Elliott) (78)
	Bedouin Love Song Is not His word like a fire ? (" Elijah ")

WILLIAMS, Evan (the late) (Tenor)

The Holy City

02529

4 2235 The Calf of Gold (" Faust ")

12-inch red label

	12-inch red label		
02565	Beloved, it is morn	(Ayheard) (79)	
02851	Be thou faithful ("St. Paul")	(Mendelssohn) (78)	
02852	Comfort ye my people ("Messiah")	(Hāndel) (78)	
02278	Crossing the bar	(Willeby) (81)	
02274	Cujus animam ("Stabat Mater")	(Rossini) (81)	
02853	Every valley shall be exalted ("Messiah ")	(Händel) (78)	
02854	Forgotten	(Cowles) (78)	
02239	Furtive Tear, A (" The Elixir of Love ")	(Donizetti) (78)	
02855	If with all your hearts ("Elijah")	(Mendelssohn) (78)	à
02268	Ingemisco (" Requiem ")	(Verdi) (78)	
02267	Lead, kindly Light	(Rev. J. B. Dykes) (80)	
02856	Like a dream (" Martha ")	(Flotow) [78]	
02241	Lohengrin's Narrative (" Lohengrin ")	(Wagner) (81)	
02690	Lost Chord, The	(Sullivan) (78)	
02276	Murmuring Zephyr	(Jensen) (80)	
02857	My pretty Jane	(Bishop) (78)	
02612	My ain folk	(Lemon) (78)	
02299	O! Na Byddai'n Haf O Hyd	(Davies) (81)	
02238	O Paradise ("L'Africaine ")	(Meyerbeer) (81)	
02304	Open the gates	(Crosby-Knapp) (80)	
02858	Oh, dry those tears	(del Riego) (78)	
02825	Palms, The	(Faure) (78)	
02164	Prize Song (" Meistersinger ")	(Wagner) (79)	
02824	Song that reached my heart, The	(Jordan) (78)	
02859	Sorrows of Death ("Hymn of Praise")	(Mendelssohn) (78)	
02862	Spirit Flower, A	(Campbell-Tipton) (78)	
02860	Spirit so fair (" La Favorita ")	(Donizetti) (78)	
OHOUU	Division of the Contract of th	(L) Chimately (10)	г

Your tiny hand is frozen (Rudolph's Narrative) (" La Bobème " 10-inch red label

(Julian Ewards) (76) (Daniel Protheroe) (78) (Ascher) (78) -2763Acushla Machree Ah Love, but a day Alice, where art thou?

The figures in brackets at end of selections indicate the speed at which the records

02861 { (a) Thy rebuke hath broken his heart (Recit.) } (b) Behold and see (Air "Messiah")



(Gounod) (78)

(Händel) (78)

(Puccini) (81)

(Stephen Adams) (78)



SOLOS-continued

Williams, Evan-continued

10-inch red label

to-inch red labet		12 100
A May morning	(Denza)	(81)
	Iacobs Bond)	(81)
		(83)
	(Fearis)	
		(77)
		(78)
	(Neleon)	
	(1) cracin)	(81)
	(Tealiners)	(78)
		(78)
		(78)
	(Sanaerson)	
	*****	(80)
	Menaelssohn)	
Y deryn pur (The Dove) (Old Welsh Song)	Later Section	(78)
Yu iach i ti Cumri (Adieu to dear Cambria)	30000	(78)
	A May morning A perfect day Auld lang syne Beautiful Isle of somewhere Because Cantique de Noël ('cello obbl.) Four leaf clover From the land of the sky blue water Goodbye, sweetheart, goodbye Hark, hark, the lark Jean Loch Lomond (" By yon bonnie banks ") (Old Scotch Air, Mary of Argyle Mentra Gwen (Old Welsh Song) Mother, my dear Pipes of Gordon's men Return of Spring Serenade Spray of Roses, A The Bay of Biscay	A May morning A perfect day Beautiful Isle of somewhere Because Cantique de Noël ('cello obbl.) Four leaf clover Four leaf clover Four leaf clover Goodbye, sweetheart, goodbye Hark, hark, the lark Jean Loch Lomond ("By yon bonnie banks") (Old Scotch Air) Mary of Argyle Mentra Gwen (Old Welsh Song) Mother, my dear Pipes of Gordon's men Return of Spring Gernade Spray of Roses, A The Bay of Biscay Then shall the righteous shine forth ("Elijah") Y dervn pur (The Dove) (Old Welsh Song) (Mendelssohn) Y dervn pur (The Dove) (Old Welsh Song)

YADLOVKER (Tenor)

12-inch red label

2-052070 Che gelida manina (" La Bohème ")	(Puccini) (78)
2-052071 De' miei bollenti spiriti (" La Traviata ")	(Verdi) (78)
042375 Grälserzählung (" Lohengrin ")	(Wasner (80)
2-032007 La fleur que tu m'avais jetée (" Carmen ")	(Bixet) (78)
042376 Preislied (" Meistersinger ")	(Wagner) (80)

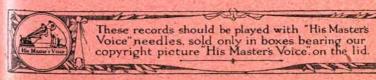
10-inch red label

4-42519.	Am stillen Herd (Meistersinger ")	(Wagner) (81	1)
1 10010.	trui semen trond	mentare and a		а

ZANELLI, Renato (Baritone)

10-inch red label

		the state of the s
7-52146	Buona, Zazà, del mio buon tempo (" Zazà ")	(Leoncavallo) (78)
	La Spagnola (The Spanish Dancer)	(Di Ch ara) (78)
7-52147	Si può? (Prologo) (" Pagliacci")	(Leoncavallo) (78)
7-52148	Un nido di memorie (Prologo) (" Pagliacci ")	(Leoncavallo) (78)





INSTRUMENTAL

For Prices of Records see page ii

PIANOFORTE

CORTOT, Alfred

12-inch red label

	Berceuse, Op. 57	(Chopin) (78)
	Caprice poétique (La Leggerezza)	(Liszt) (78)
2-035501	Etude, en forme de Valse	(Saint-Saens) (18)
7-62023	Malagueña (Spanish Dance)	(Albeniz) (78)
7-65500	Seguidilla	(Albeniz) (73)

PADEREVSKI

2-045506 Aufschwung

2-045500 Warum

12-inch red label

O TOO TI	Contraction to the contract of	[4] deglererererererer
2-045592	Chant d'amour	(Stojovski)
05817	Cracovienne fantastique, Op. 14, No. 6	(Paderevski)
045560	Hark! Hark! the lark-Serenade	(Schabert-Liszs)
05567	La Bandoline—Rondeau	(Couperin)
05565	Le Carillon de Cythère (The Chimes of Cythera)	(Couperin)
05626	Minuet in G	(Paderevski)
05620	Nocturne in F major (Op. 15, No. 1)	(Chopin)
05616	Nocturne in F sharp minor (Op. 15, No. 2)	(Chopin)
05621	Polonaise Militaire	(Chopin)
05627	Valse, C sharp minor (Op. 64, No. 2)	(Chopin)

10-inch red label

5633 Etude in G flat major

(Schumann) (78) (Chopin) (78)

(Schumann) (80 anini-Lisat) (Stojovski)

(For other plano records by famous planists see pages 98, 99, 100, 178, 179)

VIOLIN

CHEMET, Renée

12-inch red tabel

3-07920 Praeludium and Allegro

(Pugnani-Kreisler) (78)

ELMAN, Mischa

12-inch red label

2-07972 Air for G string 07995 Ave Maria (Bach) (78) (Schubert-Wilhelmj) (80) (Sammartini) (78) Canto amoroso (pianoforte by Percy Kahn)





VIOLIN—continued

Elman, Mischa-continued

12-inch red label

2-97973 Caprice Basque 07994 Cavatina (Op. 85, No. 3) (piano by Percy Kahn)	(Sarasate)	(78)
07999 (a) Chanson, Louis XIII)	(Couperin-Kreisler)	Section 1
2-07914 Dans le bois (arr Vogrich)	(Paganini)	
07934 (a) Gavotte (b) Deutscher Tanz	(Dittersdorf)	
2—07974 Humoresque 07932 Introduction Rondo Capriccioso	(Dvoriik) (Saint-Saēns)	
3-07913 Kol Nidrei 2-07975 Mélodie (Air from "Orfeo ed Euridice ")	(Max Bruch) (Gluck)	(78)
07929 Mélodie	(Tchaikovsky)	(76)
2-07976 Nocturne in D flat (Op. 27, No. 2)	(Chopin Wilhelm)	(78)
2—07977 Nur wer die Schnsucht kennt 2—07978 Prize Song ("Meistersinger") (arr. Wilhelmi)	(Tchaikovsky) (Wagner)	
07927 Serenade 2—07964 Simple aveu	(Schubert) (Thome)	
2-07979 Sicilienne et Rigaudon (piano acc. by Percy Kahn) 07933 Souvenir de Moscou		(78)
2-07941 Spanish Dance (Op. 22, No. 3)	(Sarasate)	(78)
07996 "Thais" Meditation	(Massenet)	(79)

10-inch red label

	10-inch red label	AND THE RESERVE OF THE PARTY OF	
4-7942	Capricietto (arr. Burmester) (piano by Percy Kahn)	(Mendelssohn) (78)
4-7928	Capriccio	(Scarlatti)	
4 7910	Country Dance	(Weber)	
3-7924	Fantasia from Garden Scene (" Faust ")	(Go_nod)	78)
A 7042	(a) Gavotte (b) Tambourin	(Andre Gretry) (73)
		(Gossec) (73)
4 7944	Gavotte (from Ballet Music to "Idomeneo")	(Mozart)	
3 7977	Hungarian Dance, No. 7	(Brahms-Joachim)	(78)
4 7909	In a Gondola (Impromptu)	(Elman)	
4 - 7945	Les Farfadets (The Fairies)	(Pente)	
3-7928	Minuet	(Hayan)	
4 7946	Minuet in D (No. 2)	(Haydn-Burmester)	
3-7921	Minuet in G, No. 2	(Beethoven)	
4-7920	Orientale (Kaléidoscope) (Op. 50, No. 9)	(Cesar Cui)	
4 7917	Pastorale	(Scarlatti)	
4-7947	Rigaudon		(78)
4 7948	Ronding (on a theme by Beethoven)		(78)
4 7949	Serenade	(Drigo)	
4-7930	Souvenir		(79)
4-7950	Trāumerei		(78)
4-7929	Valse Caprice (Op. 16)		(78)
3-7976	Vogel als Prophet (Op. 82, No. 7)	(Schumann)	
3-7957	Walzer (arr. Burmester)	(Hummel) (78



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VIOLIN-continued

ELMAN STRING QUARTET (Mischa Elman and Messrs, Bak, Rissland, and Nagel of the Boston Symphony Orchestra)

12-inch red label

08073 08077	Emperor Quartet, The—Andante Quartet in A minor—Minuet Quartet in G Major—A mante	(Haydn) (78) (Schubert) (78) (C. von Dittersdorf) (78)
STEEL ST	10-inch red label.	
8171	Quartet in D minor—Minuet	(Mozart) (78)

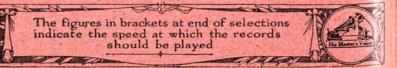
HEIFETZ, Jascha

7	2-07980	Ave Maria	Schubert-Wilhelm?)	(79)
	2-07981	Hebrew Melody	(Achron)	(79)
	2-07962	La ronde des lutins (Dance of the Goblins) (Scherzo f	antastique)	A STATE
			(Bazzini)	(79)
	2-07963	Moto perpetuo	(Paganini)	(79)
	2-07932	On Wings of Song	(Mendelssohn)	(78)
	3-07912	Romance from Concerto in D minor, Op. 22	(Wieniavski)	(78)
	2-07961	Scherzo-Tarantelle	(Wieniavski)	(79)
	2-07966	Spanish dance	(Sarasate)	(79)
	State of the	10-inch red label		
	4-7951	Capricieuse (Morceau de Genre) (Op. 17)	(Elgar)	(79)
	4 7939	Chorus of Dervishes ("Ruins of Athens") (arr. Auer		
	4-7952			
	4 7940	Meditation	(Glazounov)	
	5-7901	Minuet	(Porpora-Kreisler)	(78)
	4-7941	Turkish March (Scherzo)	(Beethoven)	
	4-7938	Valse Bluette (Air de Ballet) (arr. Auer)	(Drigo)	(79)

12-inch red label

KREISLER, Fritz

	12-inch red label	
07959	Allegretto	(Boccherini-Kreisler) (78)
07960	Caprice viennois	(Kreisler) (78)
07967	Chanson, Louis XIII and Pavane	(Couperin-Kreisler) (78)
07964	Chanson Meditation	(Cottenet) (81)
07965	Chant sans paroles	(Tchaikovsky) (78)
07968	E major Gavotte	(Bach) (81)
07939	Humoreske	(Dvorák) (80)
07966	Hungarian Dance, G minor	(Brahms-Joachim) (80)
2-07910	Indian Lament (Canzonetta indienne)	(Dvorak-Kreisler) (78)
2-07906	Largo	(Handel) (78)





VIOLIN—continued

12-inch red label

Kreisler, Fritz-continued

y

07963	Liebesfreud	(Kreisler) (78)
07962	Liebesleid	(Kreisler) (78)
2-07983	Méditation ("Thais")	(Massenet) (78)
The state of the s		(Schubert) (78)
2-07984	(b) Tambourin	(Kreisler) (78)
07985	Praeludium	(Bach) (78)
07957	Précieuse, La	(Couperin-Kreisler) (78)
07958	Scherzo	(Dittersdorf-Kreisler) (81)
2-07985	Stavonic Dance (No. 2, in E minor;	(Dvorak-Kreister) (78)
07961	Tambourin chinois	(Kreisler) (78)
2-07986	Wienerisch (Viennese Waltz)	(Godovsky) (78)
2 01000		
1000	10-inch red label	
3-7954	Andantino	(Padre-Martini-Kreisler) (78)
3-7941	Aubade Provencale	(Couperin-Kreisler) (78)
4-7962	Ballet Music (" Rosamunde ")	(Schubert-Kreisler) (78)
4 7953	Beautiful Ohio Waltz	(Earl) (78)
3-7956	Berceuse	(Townsend) (77)
4 7954	Berceuse Romantique (Slumber Song)	(Kreisler) (78)
4-7998	Gitana, La	(Kreisler) (78)
3-7942	La Chasse	(Cartier-Kreisler) (80)
3-7995	Mazurka in A minor (Op. 67, No. 4)	(Chopin-Kreisler) (78)
8-7952	Mélodie (" Orfeo ed Euridice ")	(Gluck) (78)
4-7955	Minuet in G	(Paderevski-Kreisler) (78)
4 7956	Nobody knows de trouble I've seen	(White) (78)
4 7957	Old Folks at Home (Swance River)	(Foster) (78)
3-7968	Old Refrain, The (Viennese popular song)	(Kreisler) (78)
	Pavane-see "Chanson Louis XIII"	

Polichinelle Serenade 7958 7959 Poor Butterfly 7960

Rosary, The Schön Rosmarin (Fair Rosmarin) 7953 7982 7961

Slavonic Dance (No. 1, in G minor) Songs my mother taught me Songs without Words (No. 25) (" May Breeze ") Underneath the stars (arr. Pasternack) 7969 7963 Variations

7970 Viennese Melody

(Kreisler) (78) (Hubbell) (78)(Nevin) (Kreisler) (78) (Dvorak-Kreisler) (Dvofak-Kreisler)

(Mendelssohn) (78) (Spencer) (78) (Tartini-Kreisler) (80) (Gärtner-Kreisler) (78)

KREISLER, F. (with String Quartet)

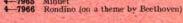
12-inch red label

2-07987 Andante cantabile (Op. 11)

(Tchaikovsky) (78)

10-inch red label -7964 Adagietto (" L'Arlésienne ") Minuet 7965

(Bizet) (78) (Boccherini) (78) (Kreisler) (78)





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VIOLIN-continued

KUBELIK

12-inch red label.

07987	Capriccio (28)	(Fiorillo-Randegger) (78)
07952	Dudziarz Mazurka	Wieniavski (78)
07989	Finale (2nd Concerto)	(Wieniavski) (78)
07978	Mélodie de Gluck	(arr. by Wilhelmi) (78)
07951	Pierrot Serenade	Alberto Randegger, Ir. (78)
2-07904	Romanza andaluza (Spanish dance) (Op. 22,	No. 3) (Sarasate) (79)
07986	Romance in E flat	(Rubinstein) (78)
2-07902	Sixth Sonata {(a) Adagio }	(Händel) (78)
07988	Spanish Dance No. 8, Op. 26	(Sarasate (80)
07953	Zapateado	(Sarasale (78)

10-inch red label

3-7966 Air for G string

(Bach) (78)

POWELL, Maud (the late)

12-inch red label

12-men red laber	
2-07988 Ave Maria (with string quartet and harp)	(Schubert) (78)
2-07989 (a) Bourrée (pianoforte acc. by G. Falkenstein)	(Bach) (78)
(0) Minuel (planoforte acc. by G. Paikenstein)	(Gluck) (78)
2-07990 Capriccio Valse (Valse Caprice) (Op. 7)	(Wieniavski) (78)
2-07991 Cavatina (Op. 85, No. 3)	(Raff) (78)
2-07992 Czardas-Hejre Kati	(Hubay) (78)
2-07993 (a) Elégie-Song of Mourning	(Massenet) (78)
(b) Maiden's Wish	(MacMillen) (78)
2 07994 Farfalla (Caprice)	(Sauret) (78)
2 07995 Fifth Nocturne (orch, acc.)	(Leybach) (78)
2 07996 Finale from E minor Concerto (Op. 64)	(Mendelssahn) (78)
2-07997 Four American Folk Songs-	ATTACKA MO
My old Kentucky Home Shine on (School Craft)	(Foster) (78)
Old Black Joe	(Foster) (78)
Kingdom Coming	(Work) (78)
2-07998 Have pity, sweet eyes	(Tenaglia) (78)
2-07999 Kol nidrei (Op. 47)	(Bruch) (78)
2-07927 Largo, with Orch, acc.	(Händel) (78)
3-07900 Minnet (piano acc. by G. Falkenstein)	(Boccherini) (78)
(In) Datich Dance	(Kuvaviak) (78)
3-07901 (b) Second Mazurka	(Wieniavski) (78)
3-07902 Romance from Concerto (No. 2, Op. 22)	(Wieniaeski) (78)
Seventh Concerto in G (Op. 76);-	
2-07932 Allegro maestoso (First movement)	(de Beriot) (78)
3—07903 Allegro moderato	(de Beriot) (78)
3-07904 Andante tranquillo	(de Beriot) (78)
3-07905 Spanish Dance (Op. 26)	(Sarasate) (78)
2-07900 Thais-Intermezzo (Méditation religiouse)	(Massener) (78)
3-07906 (a) Twilight (harp by Francis J. Lapitino)	(Massenet-Powell) (78)
2_07919 Valse Triste (On 44)	(Sibelius) (78)





VIOLIN—continued

Powell, Maud-continued

10-inch red label

	10-inch red label		
4-7967	At the brook (with harp acc.)	(Boisdeffre)	
3-7978	Barcarolle (" Tales of Hoffmann ")		(78)
4 7000	(a) Bee, The (b) Minute Waltz		(78)
4-1909	(b) Minute Waltz	(Chopin)	(78)
4 7969	Berceuse Slave (Op. 11) (Slavonic Cradle Se		
4 7970	Caprice (Op. 51, No. 2)	(Ogarev)	
3-7981	Chanson à bercer (Lullaby)	(Florent-Schmidt)	
3-7979	Gavotte (" Mignon ")	(Thomas)	(78)
4 7906	Gondoliera (Op. 52, No. 4)	(Saar)	(78)
4-7971	Guitarrero	(Drdla)	(78)
4 7972	Mazurka (Op. 26)	(Zarzycki)	(78)
4-7973	Melody on air from "Orfeo ed Euridice "	(Gluck)	(78)
4-7975	Minuet in D major (No. 1)	(Mozart)	(78)
4 7974	Minuet in G (No. 2)	(Beethoven)	(78)
4-7976	Molly on the Shore (Irish Reel)	(Setting by Percy Grainger)	(78)
4-7977	Petite Valse	(Herbert)	(78)
4-7978	Polonaise (Op. 38)	(Vieuxtemps)	(78)
4-7979	Poupée valsante (arr. Hartmann)	(Poldini)	(78)
4-7980	Salut d'amour (Op. 12)	(Elgar)	(78)
3-7965	Serenata	(Moszkovski)	(77)
3-7964	Souvenir (Morceau)	(Drdla)	
4 7981	Sonata in E major (2nd movement)	(Bach)	(78)
4-7982	Sonata in E major (4th movement)	(Bach)	(78)
4-7983	Tambourin	(Leclaire)	(78)
4 7994	To Spring (On 12 No. 6)	(Gricg)	(78)

KREISLER and ZIMBALIST (with String Quartet)

12-inch red label

2-0792)	Concerto in D Minor for two violins, Part I	(Bach) (79)
2-07918	Concerto in D Minor for two violins, Part II	(Bach) (78) (Bach) (78)
2-07922	Concerto in D Minor for two violins, Part III	(Bach) (78)

ZIMBALIST, Efrem

12-inch red label

2-07965 Ha	elequin's Serenade ("Les Millions d'Arlequin ") ngarian Dances (No. 20 in D minor, No. 21 in E)	(Drigo) (78) - (Joachim) (78)
3-07909 Lat	k, The (L'Alouette) (Romance)	(Glinka-Auer) (78)
		(Saint-Sains) (78)
9 01901 (9)	Le Cygne (The Swan) Vale (Op. 64)	(Chopin) (78)
3-07910 Lé		(Wieniawski) (78)
2-07931 (a)	Minuet in G	(Beethoven) (78)
9 07938 The		(Van Biene) (77)



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VIOLIN—continued

Zimbalist, Efrem-continued

	10-inch red label		
3-7996	Andantino (from Second Sonata Op. 42)	(Reger)	(78)
4-7905	Chant d'automne (Op. 37, No. 10)	(Tchaihovsky)	(78)
4-7985	Chant de Vaslemøy (No. 4 Mosaique, suite des morceaux	carac-	
Service All Art 3	téristiques)	(Halvorsen)	(78)
4 7986	Chant nègre (Op. 32, No. 1)	(Kramer)	
4 7987	Hebrew Melody and Dance	(Zimbalist)	
4-7988	Humoreske	(Aulin)	
4-7989	Larghetto	(Handel)	
4 7990	Long ago (from Four Songs, Op. 56)		(78)
4-7927	Massa's in the cold, cold ground (with string orch.)	AND COLORED TO THE OWNER OF THE OWNER OWNER OF THE OWNER	(78)
4-7921	Old Black Joe (with string orch.)	(Foster)	(78)
4 7991	Orientale (Kaleidoscope) (Op. 50, No. 9)	(Cesar Cui)	
4 7992	Polish Dance (from "Drei Slavische Tanze ")	(Zimbalist)	
4 7993	Sérénade (Op. 15, No. 1)	(Moszkouski)	
4-7994	Serenal a (Op. 40)	(d'Ambrosio)	
4 7995	Souver Iz	(Drdla)	

FLONZALEY QUARTET

12-inch red label

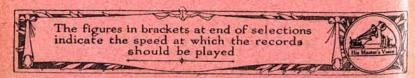
08076	Molly on the shore	(Grainger) (78)
08078	Quartet in A minor—Scherzo	(Schumann) (78)
08079	Quartet in C major-Fugue (Op. 50, No. 3)	(Beethoven) (78)
08080	Quartet in D major—Andante	(Mozart) (78)
08081	Quartet in D major-Minuet	(Mozart) (78)

10-inch red label

0920	Consensate (On as No a)	AND THE PARTY OF T
0000	Canzonetta (Op. 12, No. 2)	(Menaeissonn) (18)
6074	Drink to me only with thine eyes	(Mendelssohn) (78) (Hullah) (78)
CAIT	Drink to me only with thine eyes	(Hullan) (18)

(For other violin records by famous violinists see pages 100, 101, 179, 180)

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Ten- and Twelve-inch Double-sided Black Label Records

(Excepting where otherwise marked)

For Prices of Records see page ii

ORCHESTRAS

THE	ROYAL	ALBERT	HALL
OF	RCHESTR	A	2 110

(late New Symphony Orchestra)

CONDUCTED BY

LANDON RONALD

12-inch double-sided black label

- 1812 Overture, Op. 49, Pt. I. (Tchaikovsky) D. 122
- 1812 Overture, Op. 49, Pt. II. (Tchaikovsky) (79) 1812 Overture, Op. 49, Pt. III. (Tchai-
- D. 123 kovsky) (79) Slav March, Op. 31 (Tchaikovsky) (79)
- Capriccio Italien, Op. 45, Pt. I. (Tchai-
- kővsky) (79) Capriccio Italien, Op. 45, Pt. II. (Tchai-D. 124
- kovsky) (79)
 "Casse Noisette"—Suite (Tchaikóvsky)— D. 125
- (a) March; (b) Danse Russe (78)
 "Casse Noisette," Danse Arabe (79)
 "Casse Noisette"—Suite (Tchaikovsky),
- "Casse Noisette," Danse des Mirlitons D. 126
- (79)'Casse Noisette "-Suite (Tchaikovsky)-
- (a) Dance of the Sugar Plum Fairy; D. 127 (b) Danse Chinoise (79)
 "Casse Noisette"—Miniature Overture
- "Flying Dutchman," Overture, Pt. I. (Wagner) (79) D. 128
- "Flying Dutchman," Overture, Pt. II. (Wagner) (79)
 "Lohengrin," Prelude, Pt. I. (Wagner)
- "Lohengrin," Prelude, Pt. II. (Wagner) D. 129
- "L'après-midi d'un faune," Prélude,
- Pt. I. (Debussy) (79) D. 180 "L'après-midi d'un faune," Prélude, Pt. II. (Debussy) (79)

- Scheherazade " (Suite Symphonique) (Op. 35), Pt. I. (Rimsky Korsakov) (78) Scheherazade " (Suite Symphonique) (Op. 35), Pt. II. (Rimsky-Korsakov) D. 131 -
- Scheherazade" (Suite Symphonique) (Op. 35), Pt. III. (Rimsky-Korsakov) (78)D. 132 ("Scheherazade" (Suite Symphonique)
- (Op. 35), Pt. IV. (Rimsky-Korsakov)
 - "Tannhäuser"-Overture, Pt. I. (Wagner)
- D. 133 "Tannhäuser "-Overture, Pt. II. (Wagner) (78) Marche Militaire Française-Suite Algé-
- rienne (Op. 60, No. 4) (Saint-Saëns) D. 135 3
 - Rouet d'Omphale (The Spinning Wheel of Omphale) (Poème Symphonique) (Op. 31) (Saint-Saèns) (79) Coppelia " Ballet-Mazurka (Delibes)
- D. 136 Russian Boatmen's Song (Traditional) (79)
- "Carmen "-Prelude (Bizet) (80) D. 137 "Cavalleria Rusticana" - Intermezzo (Mascagni) (81)
- "Die Meistersinger "-Dance of the Apprentices (Wagner) (80)
- D. 138 apprentices (1) Procession of the Mastersingers (Wagner) (80)
 Die Meistersinger "-Overture, Pt. I.
 - (Wagner) (81)
- D. 139 . Die Meistersinger "—Overture, Pt. II. (Wagner) (81)
 Danse Macabre (Saint-Saēns) (79)
 Canse Macabre (Saint-Saēns) (79)
 Canson et Dalila "Danse des Prē-
- tresses de Dagon (Saint-Saëns) (78)
 D. 141 ("Egmont"—Overture (Beethoven) (81)
 "Figaro"—Overture (Mozan) (80)
- Finlandia-Symphonic Poem (Sibelius) (81) D. 142 Funeral March of a Marionette (Gounod)



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THE ROYAL ALBERT HALL ORCHESTRA	Shepherd Fennel's Dance (Balfour
—centinued	D. 159 \ Gardiner) (80)
("Henry VIII " Dances - Shepherds'	Shepherd's Hey (Percy Grainger) (78)
D 143 Dance (Edward German) (78)	(a) Spring Song; (b) Bees' Wedding
D. 143 "Henry VIII" Dances—Morris Dance	D. 160 (Mendelssohn) (80)
and Torch Dance (78)	D. 100 "Sylvia" Ballet-Cortège de Bacchus
(Hungarian Phancodis (Licet) (94)	(Delibes) (78)
	"Sylvia "-Ballet-Intermezzo and Valse
("Leonora"—Overture (No. 3), Pt. I	D. 161 Lente (Delibes) (78)
	Sylvia — Ballet — Pizzicato (Deitota)
D. 145 (Lecthover) (81) (No. 3), Pt. II	(78)
(94)	"Sylvia"—Ballet—Prelude des Chasser-
(81)	D 494 esses (Delibes) (79)
"Leonora"—Overture (No. 3), Pt. III	D. 134 (Cases (Delloes) (19)
D. 146 (81)	Carmen —Intermezzos, Acts 2 and 3
Gopak (Moussorgsky) (78)	(Bizet) (78)
"I.'Arlesienne" - Suite - Prelude and	Theme and Variations—Suite No. 3 in 6,
	Op. 55, Variations 1, 2, 3 (Tchairousky)
D 147 Minuet (2nd Movement) (Bizet) (78)	D 400 Op. 33, Validelolis 1, 2, 3 (1 charlotski)
D. 147 "L'Arlésienne "— Suite — Adagietto for	D. 162{ (81)
Strings (Bizet) (77)	Theme and Variations—Suite No. 3 in G
("L'Arlésienne "-Suite-Farandole	Op. 55, Variations 4, 5, 6 (81)
	Theme and Variations—Suite No. 3 in G.,
D. 148 (Bizet-Ronald) (81)	
Zanetta—Overture (Auber) (78)	D. 163 Op. 55, Variations 8, 9, 10 (81)
("Lyrische Suite," No. 1—Shepherd's Boy	Symphonie Pathétique—Third Movement
1/20100	(Tchaikovsky) (80)
D. 149 (Grieg) (80) "Lyrische Suite," No. 2, Norwegian Rustic	Unfinished Symphony—1st Part of First
Lyrische Suite," No. 2, Norwegian Rustic	
March (Grieg) (80)	D. 164 Movement (Schubert) (81)
	Unnnished Symphony—2nd Part of Pils
("Lyrische Suite," No. 3, Notturno (Grieg)	Movement (Schubert) (81)
D 150 (80)	Unfinished Symphony-Second Move-
D. 150 ("Lyrische Suite," No. 4, March of the	ment (Schubert) (80)
Dwarfs (Grieg) (81)	
	IMPERIAL RUSSIAN BALALAIKA COURT
D. 151 Marche Hongroise (Berlioz) (81)	D. 165 CRCHESTRA
(Marche Militaire (Schubert) (81)	(1) Molodka (Comic Folk Song); (2) Sun
("A Midsummer Night's Dream "-	in the sky, stop shining (Folk Dance)
Scherzo (Mendelssohn) (80)	
D. 152 "A Midsummer Night's Dream "-	(80)
	"Ruy Blas"—Overture (Mendelssonn)
Nocturne (Mendelssohn) (80)	D. 166 (81)
"A Midsummer Night's Dream "-	Wedding March (Mendelssohn) (80)
Oxfortions (Mandalasaku) (00)	("William Tell" Overture, Part I-Open-
D. 153 "Merry Wives of Windsor"—Overture	
(Misolal) (94)	D. 167 ing Andante (Rossini) (78)
(Nicolai) (81)	D. 167 "William Tell" Overture, Part II-
D 154 "Oberon "-Overture (Weber) (81)	Storm (80)
D. 154 Praeludium (Järnefeldt) (79)	"William Tell" Overture, Part III-An-
C" More at Wite " Tuday (Course) (90)	
("Mors et Vita"—Judex (Gounod) (80)	D. 168 dante Pastorale (Rossini) (81)
D. 155 "Philémon et Baucis"—Danse des	William Tell Overture, Part IV
Bacchantes (Gounos) (79)	Allegro (81)
"Peer Gynt "-Suite, Morning (Grieg) (81)	D. 169 Zampa—Overture, Pt. I (Hérold) (79)
D. 156; "Peer Gynt "-Suite, Death of Ase (Grieg)	D. 169 Zampa—Overture, Pt. II (79)
	Zampa—Overture, Ft. 11 (78)
(80)	"L'Apprenti Sorcier" (Scherzo Sym-
(" Peer Gynt "-Suite, Anitra's dance	phonique)—Pt. I (Dukas) (79)
(Caise) (90)	D. 461 (Scherzo Sympho-
D. 157 (Grieg) (80)	nique)—Pt. II (79)
D. 157 Peer Gynt "-Suite, In the Hall of the	The second secon
(Mountain King (Grieg) (82)	f" The Garden of Allah" No. 1- Prelude
("Scènes Pittoresques"—Fête Bohème	(Landon Ronald) (79)
(Massayat) (70)	D. 488 "The Garden of Allah" No. 2-In at
D. 158 "Scenes Pittoresques "—Angelus (Masse-	Part Carden Of Atlant No. 2-10 C
ocenes Pittoresques —Angelus (Masse-	Eastern Garden (Violin Solo—ARTHUR
nel) (78)	Вескwiтн) (79)



These records should be played with "His Masters Voice" needles, sold only in boxes bearing our copyright picture "His Masters Voice" on the lid.



THE ROYAL ALBERT HALL ORCHESTRA continued

"The Garden of Allah" No. 3—Kyrie Eleison (Landon Ronald) (79) D. 489 . The Garden of Allah " No. 4—Dance of the Ouled Nail (79) Siegfried's Funeral March-Part I (" Götterdämmerung " (Wagner) (79) D. 502

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Siegtried's Funeral March-Part II (79) Entry of the Gods-Part I (" Das Rheingold " (Wagner) (79) D. 503 Entry of the Gods-Part II (79)

NEW QUEEN'S HALL LIGHT ORCHESTRA

Proprietors: Messrs. Chappell & Co., Ltd. CONDUCTED BY

MR. ALICK MACLEAN

12-inch double-sided black label Ballet Egyptien "-Suite, Pt. I (Lui-

D. 16 gini) (79) "Ballet Egyptien"—Suite, Pt. Il (79)
"Ballet Egyptien"—Suite, Pt.

D. 17 "Ballet Egyptien"—Suite, Pt. IV (79)

"Miniature Suite "-No. I, Children's D. 29 Dance (Eric Coates) (79)
"Miniature Suite"—No. 2, Intermezzo

(79)
"Miniature Suite "—No. 3, Scene du bal

D. 30 Orphée aux Enfers—Overture (Offenback)
(79) "Faust" Ballet Music, Pt. I, Nos. 1 and

D. 31 2 (Gounod) (78) "Faust" Ballet Music, Pt. II, Nos. 3 and

" Faust " Ballet Music, Pt. III, Nos. 5 and

D. 32 6 (78) "Faust" Ballet Music, Pt. IV, No. 7 (79)
"Rustic Revels"—No. 1, Dancin' on the

D. 33 green (Fletcher) (80)
"Rustic Revels"—No. 2, At Quality's Court (80)

Rustic Revels "-No. 3, All the fun o' D. 35 the fair (80) Wood Nymphs (Eric Coates) (80)

" A Children's Overture "-Part (Quilter) (79)
"A Children's Overture "—Part II. (79)

"Summer Days" Suite, 1st Movement-In a Country Lane (Eric Coates) (79) D. 469 \ "Summer Days" Suite, 2nd Movement-On the edge of the lake

(" Isle of the Waters ") (79)

"Summer Days" Suite, 3rd Movement-At the Dance (Coates) (79) D. 50 4 "The Seasons

-Bacchanale (Glazounov) (79)

Variations founded on Durandeau's "If you want to know the time, ask a p'liceman, Pt. I (Haydn Wood) (79)

D. F2 Variations founded on Durandeau's "If you want to know the time, ask a p'liceman," Pt. II (79)
"Ballet Russe"—Suite, Part II—No. 1,

D. 478 Valse Lente (Luigini) (78)
"Ballet Russe"—Suite, Part II—No. 5, Marche Russe (Luigini) (79)

THE SYMPHONY ORCHESTRA

CONDUCTED BY SIR EDWARD ELGAR, O.M.

12-inch double-sided black label Bavarian Dances, No. 1, Op. 27 (Elgar) D. 175

Bavarian Dances, No. 2, Op. 27 (Elgar) (78) Bavarian Dances, No. 3, Op. 27 (Elgar) D. 176

Carissima (Elgar) (78)
Carillon, Pt. 1, Sing, Belgians, Sing
(Chantons, Belges, Chantons) (Cammaert's verses delivered in English by D. 177-MR. HENRY AINLEY) (Elgar) (78)

Carillon, Pt. II. (78)
"Wand of Youth"—Suite (Music to a

Child's Play) (a) Overture (First Suite, No. 1) (b) Sun dance (First Suite, No. 4)

"Wand of Youth"—Suite (Music to a D. 48

Child's play)
(a) Serenade (First Suite, No. 2)

(b) The little bells (Second Suite, No. 2) (79)Wand of Youth "-Suite (Music to a

Child's Play) (a) Fairy Pipers (First Suite, No. 5)

(b) Moths and Butterflies (Second Suite). No. 3) (79) Wand of Youth "—Suite (Music to a

D. 468 Child's Play)

(a) March (Second Suite, No. 1) (b) Fairies and Giants (First Suite, No. 7) (79)

"Cockaigne Concert "-Overture (Elgar)

Wand of Youth" (Music to a Child's D. 178 Play) (Elgar) Tame Bear; (b) The Wild (a) The Bear (Second Suite, Nos. 5 and 6)





THE	SYMPHONY	ORCHESTRA-continued
Pomp and Ci		rcumstance-March (Op. 39)

(Introducing "Land of Hope and Glory ") (Elgar) (79)
Pomp and Circumstance—March (No. 4

in G) (Op. 39) (Elgar) (80)

| Salut d'Amour (Elgar) (78)
| D. 180 | Chanson de Nuit (Op. 15, No. 1) (Elgar) (78)
"The Dream of Gerontius"—Prelude and

Angels' Farewell (Elgár) (78) CONDUCTED BY SIR FREDERIC H. COWEN, D. 181 " The Butterfly's Ball "-Overture (Cowen) (78)

Polonia Overture—(Symphonic Prelude) D. 493 (Op. 76)-Part I (Elgar) (79) Polonia Overture (Symphonic Prelude) (Op. 76)-Part II (79)

CONDUCTED BY SIR FREDERICK H. COWEN

12-inch double-sided black label

Old English Dances "-1st Set-Country Dance (Concen) (79); 1st Set-Rustic D. 182 Dance (19)

The Language of Flowers "—1st Set, Gavotte—Yellow Jasmine (Cowen) (79); and Set, Waltz Viscaria (?) D. 183

The Butterfly's Ball-Overture (Cowen) (78)CONDUCTED BY SIR EDWARD ELGAR,

D. 181 O.M. "The Dream of Gerontius"—Prelude and Angels' Farewell (Elgar) (78)

10-inch double-sided black label

"Monica's Blue Boy "-Intermezzo (Cowen) (79) F. 28

"Tom Jones" Dances, No. 3-Introduction and Jig (German) (78)

CONDUCTED BY EDWARD GERMAN

10-inch double-sided black label

Tom Jones" Dances, No. 3-Introduction and Jig (German) (78) CONDUCTED BY SIR FREDERIC H. COWEN, Monica's Blue Boy "—Intermezzo E. 28 "Monica's (Cowen) (79)

12-inch double-sided black label ' As you Like It " Masque (German)

Nos. 1 & 2 {Woodland Dance Children's Dance "As You Like It" Masque—No. D 1844

Rustic Dance (78)

Much Ado about Nothing "-No. 1, Bourrée (German) (78) D. 185 "Much Ado about Nothing"—No. 2, Gigue (German) (78) "Henry VIII" Dances—Morris Dance

and Torch Dance (German) (77) Henry VIII " Dances -- Shepherds' D. 186)

Dance (77) "Nell Gwynn" Dances-(1) Country

Dance (German) (78)
"Nell Gwynn" Da D. 187 Dances-(2) Pastoral Dance (78) Nell Gwynn" Dances-(3) Merry-

makers' Dance (77) " Tom Jones " Dances -(1) Morris Dance; D. 188

(2) Gavotte (German) (78) Gipsy Suite" (Four Characteristic Dances) (German)-(1) Valse Melan-

colique (Lonely Life) (79) Gipsy Suite "—(2) Allegro di bravura D. 189

(The Dance) (79) Gipsy Suite" (Four "Gipsy Characteristic Dances)—(3) Menuetto (German) (79) (Love Duct) D. 473

"Gipsy Suite" (Four Characteristic Dances)—(4) Tarantella (The Revel) (80)The Tempter "-Suite from (Edward

German) No. 1-Overture, Part I (78) D. 492 "The Tempter "-Suite from, No. 1-Overture, Part II (78)

CONDUCTED BY

Dr. ETHEL SMYTH

12-inch double-sided black label "The Boatswain's Mate "-Overture, Pt. I (Smyth) (79) D. 445 \ "The Boatswain's Mate "-Overture, Pt.

CONDUCTED BY

11 (79)

SIT ALEXANDER C. MACKENZIE 12-inch double-sided black label

London Day by Day "-Suite (Mac-1-Under the Clock No. kenzie), D. 190

(Humoresque) (79) "Colomba" Ballet Music-Saltarello (Mackenzie) (78) "The Cricket on the Hearth "-Over-

ture (Mackenzie) (78)

Conducted by Sir C. V. Stanford.

Suite of Ancient Dances "—(a) Sara-

D. 191 bande, (b) Morris Dance (Stanjord) (79)





THE SYMPHONY ORCHESTRA—continued The Little Minister "-Overture (Mackenzie) (79)

D. 195

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LONDON SYMPHONY ORCHESTRA, conducted by NIKISCH

"Le Nozze di Figaro "-Overture (Mozart) (79)

CONDUCTED BY SIT CHARLES V. STANFORD

12-inch double-sided black label D. 192 ("Shamus O'Brien," Overture (Stanford)

D. 193 The Critic" Masque—Pt. I (Stanford) (79) "Suite of Ancient Dances" (a) Sara-bande; (b) Morris Dance (Staniord) (79)

Conducted by Sir A. C. MACKENZIE. "The Cricket on the Hearth "-Overture (Mackenzie) (78)

IMPERIAL PHILHARMONIC ORCHESTRA CONDUCTED BY

Mr. PERCY PITT 12-inch double-sided black label

"The Jewels of the Madonna"—Intermezzo after Act I (Wolf Ferrari) (81)
"The Jewels of the Madonna"—Intermezzo after Act 2 (81)

LIGHT OPERA ORCHESTRA

12-inch double-sided black label The Mikado "-Overture, Pt. I (Gilbert

and Sullivan) (79)
"The Mikado"—Overture, Pt. II (79)
"Merrie England"—Introduction—Rus-

tic Dance and Jig (German) D. 18 Sing a-down, a-down—Opening Chorus, Act I "Merrie England" (Full chorus) (German)

"The Yeomen of the Guard "-Overture (Gilbert and Sullivan) (78) The Yeomen of the Guard "-Selection

THE LONDON SYMPHONY ORCHESTRA

(78)

CONDUCTED BY NIKISCH

12-inch double-sided black label Le Nozze di Figaro "-Overture (Mozart)

SYMPHONY ORCHESTRA, con-D. 195 ducted by Sir ALEXANDER C. MACKENZIE

"The Little Minister "-Overture (Mackenzie) (79)

BERLIN PHILHARMONIC ORCHESTRA

CONDUCTED BY

NIKISCH

12-inch double-sided black label

Fifth Symphony-Andante, Pt. (Beethoven) (78) Fifth Symphony-Andante, Pt. II (78)

Fifth Symphony—rst Movement, Pt. I (78) Fifth Symphony - 1st Movement, Pt.

II (78) Fifth Symphony-Scherzo and Finale, Pt. I (78)

Fifth Symphony—Finale, Pt. II (78) D. 92 Fifth Symphony—Finale, Pt. III (78) Fifth Symphony—Finale, Pt. IV (78)

CONDUCTED BY

Dr. ALFRED HERTZ

12-inch double-sided black label

" Parsifal "-Vorspiel (Prelude), Pt. I Act I (Wagner) (78)
"Parsifal "—Vorspiel D. 171

-Vorspiel (Prelude), Pt. II, Act r (78)
"Parsifal"—Vorspiel (Prelude), Pt. III,

Act r (78) Parsifal "-D. 172 -Verwandlungsmusik (Transformation Music), Pt. I, Act I (78) " Parsifal "-Verwandlungsmusik (Trans-

formation Music), Pt. II, Act 1 (78) D. 173 ("Parsifal"—Verwandlungsmusik (Transformation Music), Act 3 (78)

(Good " Parsifal "-Charfreitagszauber

D. 174 Friday Music), Pt. I, (78)
Parsifal "—Charfreitagszauber (Good Friday Music), Pt. II (78)

IMPERIAL RUSSIAN BALALAIKA COURT ORCHESTRA

CONDUCTED BY

W. W. ANDREEFF

12-inch double-sided black labe.

(1) Molodka (Comic Folk Song) (80) (2) Sun in the sky, stop shining (Folk Dance) (80)

D. 165 ROYAL ALBERT HALL ORCHESTRA. Unfinished Symphony—2nd Movement (Schubert) (80)



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BALLADS AND OTHER CONCERT MUSIC

For Prices of Records see page ii

BAKER, George (Baritone)

10-inch double-sided black label Joggin' along the Highway (Samuel) (79) ERNEST BUTCHER

O good ale, thou art my darling (Old English Song) (79) Myself when young ("In a Persian Gar-den"—Liza Lehmann) (79)

E. 181 The Keys of Heaven (79)

12-inch double-sided black label

D. 51 { The shade of the palm (Stuart) (79) The Garden of Allah (Marshall) (79) { (a) As then the tulip ("In a Persian Garden "-Liza Lehmann) (79)

G. BAKER, H. EISDELL, E. THORNTON-and A. NICHOLLS

(b) Alas! that spring should vanish with D. 452 the rose (" In a Persian Garden ") (79) STEWART GARDNER The Lute Player (Allitsen) (81)

Mdlle. BROHLY (Contralto) 12-inch double sided black label

Mon cœur s'ouvre à ta voix (" Samson ét Dalila "—Saint-Saëns) (80) D. 196 WILLIAM SAMUELL (the late)
on fugitive ("Hérodiade"—Mas-Vision senet) (76)

BROLA, Jeanne (Soprano)

12-inch double-sided black label

D. 197 Dear heart (Mattei) (78)
They call me Mimi ("La Bohème"— Puccini) (78) The prayer (Vissi d'arte) (" Tosca "-Puccini) (78)

D. 198 Twilight (Voi che sapete) ("Le Nozze di Figaro"—Mozari) (78)

BROWN, Herbert (Baritone)

10-inch double-sided black label

The Song of the Waggoner (Breville-Smith) (79) E. 30 HARRY DEARTH Who'll venture with me? ("Young England") (Bath) (78)

BUCKMAN, Rosina (Soprano)

10-inch double-sided black label Waiata Poi (A Maori Love Song) (Hill)

(79) E. 1824 ROSINA BUCKMAN and FRASER GANGE Lightly, lightly ("Monsieur Beaucaire' —Messager) (79) Chierry

12-inch double-sided black label

D. 97 { For ever with the Lord (Gound) (79) It was a dream (Cowen) (79) I said naught should frighten me (Micaela's air) (" Carmen "-Bizet) (79)

D. 98 MURRAY-DAVEY Serenade de Don Juan (Op. 38, No. 1) (Tchaikovsky) (78)

The night calm and serene (Tacea la notte placida) ("Il Trovatore"—Verdi) (78)
They call me Mimi ("La Bohème"— D. 99 Puccini) (79)

(A) Contrainess: (b) What if I were young again ("The Boatswain's Mate"—
Dr. Eliel Smyth) (79)
Rosha Buckman and Frederick
RANALOW D. 448

(a) Oh, dear, if I had known: (b) The Keeper (Piccolo Duct) ("The Boatswain's Mate ") (79)
Philomel ("Monsieur Beaucaire"—Mes-

sager) (79) ROSINA BUCKMAN and FRASER GANGE D. 460 Say no more (" Monsieur Beaucaire ")

Pleading (Op. 48, No. 1) (Elgar) (79)
When Thou comest (Inflammatus et accensus) ("Stabat Mater") (Rossini) D. 467

BUTCHER, Ernest (Baritone)

10-inch double-sided black label

Cobblin' (" A Cornish Haul "-Sanderson) (79) E. 74 Because I were shy ("Three Northern County Folk Songs"—Johnston) (79)

E. 31 Derry Down Dale (Old English Song) (78)
Hatfield Bells (Easthope Martin) (79)
The lad with the carrotty poll (Butcher)

(79)

E. 32 Devonshire Cream and Cider (Sander son) (79)



BUTCHER, Ernest-continued

10-inch double-sided black label

O good ale, thou art my darling (Old English Song) (79) E. 29 GEORGE BAKER

Joggin' along the Highway (Samuel) (79) Come to the Fair ("Songs of the Fair"— Easthope Martin) (79)

E. 200 I love someone in Somerset (Lee and T. C. Sterndale-Bennett) (79)

12-inch double-sided black label

The Bulls won't bellow (Hetty Hocking) D. 199 PLUNKET GREENE

Off to Philadelphia (Haynes) (81)

BUTTERWORTH, Clara (Soprano)

12-inch double-sided black label

O now my heart (Waltz Song) ("Young England" (Cluisam) (78) HAYDN COFFIN D. 200 Who sings of England? ("Young Eng land ") (Clutsam) (78)

CAVE, Herbert (Tenor)

10-inch double-sided black label

E. 33 The Dream Cottage (Sparrow) (78) When shadows gather (Marshall) (79)

COATES, John (Tenor)

10-inch double-sided black label

Ninetta (Brewer) (79) E. 34 O may my dreams come true (Fothergill)

COFFIN, Haydn (Tenor)

10-inch double-sided black label

When travelling days are over ("Young England ") (Bath) (81)

CONCERTED Young fresh England ("Young England") (Bath) (78)

12-inch double-sided black label

(Who sings of England ? (Chutsam) ("Young England ") (78)

D. 200 CLARA BUTTERWORTH O now my heart (Waltz Song) ("Young England") (Clutsam) (78)

COOPER, Margaret at the piano

Miss Margaret Cooper plays her own accompani-ments on a Chappell Concert Grand Piano.

10-inch double-sided black label

E. 36 Bonjour, Marie (Branell) (78)

E. 36 Dingle, Dongle, Dell (81)
Dingle, Dongle, Dell (81)
E. 37 Inquisitive Ann (Sterndale-Bennett) (79)
Ma Dusky Maid (Vere Smith) (78)

12-inch double-sided black label

D. 201 Agatha Green (Cooper) (81) Catch me ! (Cooper) (S1) Come down to Brighton (Sterndale-

Bennett) (77) D. 202 Come to town, Miss Brown (Sterndale-Bennett) (81)

Dreamland (Garstin) (81) D. 203

Hullo, Tu Tu (Scott-Gatty) (81) I don't seem to want you when you're with me (Rubens) (78)

D. 204 Lonely (Foulde) (79)

Mother's darling (Carr and Dunlop) (78) Peter (Scott-Gatty) (81) D. 205

Plumstones (Worlock) (81)

D. 206 The Fox Trot Hop (Kingston-Stewart) (77) Tou-Tou was a dainty doll (Wright) (79)

What's it got to do with you? (Tennent) D. 2074 (78)

D'ARGEL, Nora (Soprano)

10-inch double-sided black label

Antonia's Song (" Tales of Hoffmann "-Offenbach) (Act III.) (80)

E. 38-VIOLET ESSEX Musetta's Song (" La Bohème "-Puccini) (79)

12-inch double-sided black label

The Doll's Song (" Tales of Hoffmann "-Offenbach) (78)
Alse song ("Romeo and Juliet"— D. 208

Valse song Gounod) (78)

DAVIES, Ben (Tenor)

12-inch double-sided black label

D. 100 To Mary (M. V. White) (79) The Star of Bethlehem (Adams) (78)



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DEARTH, Harry (Bass)

10-inch double-sided black label

E. 39 A Chip of the old block (Squire) (81) Captain Mac (Sanderson) (78) Persia "-

Drinking song ("Rose of Sullivan) (80) E. 40 -Ho! jolly Jenkin (" Ivanhoe "-Sullivan)

Little playmates (Tuckfield) (79) Tommy, Lad (Margetson) (81)

Old Barty (Grant) (79) E. 42 Stone Cracker John (Eric Coates) (80)

The Company Sergeant-Major (Sander-E. 43-

son) (79)
The Corporal's Ditty (Squire) (81)
The Crown of the Year ("Songs of Open Country")—(Easthope Martin) (with accompaniment by the

composer and orchestra) (78) E. 44 Wayfarer's Night Songs ("Songs of Open Country")—(Easthope Martin) (with pianoforte accompaniment by the composer and orchestra) (78)

The Widow of Penzance (Eric Coates) (79) E. 45 The sea makes a man a man (Blackman)

Who'll venture with me? (with chorus)
("Young England") (Bath) (78)

E. 30 HERBERT BROWN The Song of the Waggoner (Breville-

Fed Up (Sometimes I just sit!) (Stern-dale-Bennett) (78) E. 190 John of Devon (Sylvia Mortlane) (78)

12-inch double-sided black label

D. 209 A Dinder Courtship (Eric Coates) (81) Bashful Tom (Kemp) (80) A Sergeant of the Line (Squire) (82)

D. 210 Lighterman Tom (Squire) (81)

D. 211 Cloze-Props (Wolseley Charles) (79) My Old Shako (Trotère) (81)

D. 212 { Onaway, awake ! (Coucen) (80) } Reuben Ranzo (Eric Contes) (81) } D. 213 { Speed the plough (Easthope Martin) (79) } The Lowland Sea (arr. Eric Contes) (81) { The Ringers (Löhr) (81) }

D. 214 (a) The Sandwichman; (b) The Fortune
Hunter (Song Cycle "Bow Bells"—
Willeby) (79) The Sentry

Song (" Iolanthe "-Sulli-D. 215 van) (81) The Two Grenadiers (Schumann) (78)

Nothing to say (May H. Brahe) (78) D. 495 Mandalay (Barrack-Room Ballads-2) (Cobb) (78)

EISDELL, Hubert (Tenor)

12-inch double-sided black label

Ah! moon of my delight (" In a Persian Garden "-Liza Lehmann) (79)
H. EISDELL, G. BAKER, A. NICHOLLS

D. 451 and E. THORNTON They say the lion and the lizard keep ("In a Persian Garden") (79)

(a) Alas! that spring should vanish with the rose ("In a Persian Garden")
EDNA THORNTON

(b) The worldly hope men set their hearts D. 450 upon ("In a Persian Garden") (79) AGNES NICHOLLS I sent my soul through the invisible (" in a Persian Garden ") (79)

ESSEX, Violet (Soprano)

10-inch double-sided black label

Musetta's song ("La Bohème"-Puccini) (79) NORA D'ARGEL

E. 38-Antonia's song (" Tales of Hoffmann "-Offenbach) (79)

Beloved in your absence ("A Lover in Damascus"—Woodforde-Finden) (79) STEWART GARDNER. E. 177

How many a lonely caravan ("A Lover in Damascus,") (79)

If in the Great Bazaars ("A Lover in

Damascus ") (79)
VIOLET ESSEX and STEWART GARDNER E. 178-Allah be with us (" A Lover in Damascus ")

12-inch double-sided black label

Ah, was it he! (Ah! forse è lui), Pt. 1 ("La Traviata "-Verdi) (78) Ah, was it he! (Ah! forse è lui), Pt. II D. 216

Jewel song ("Faust"—Gounod) (78)
Oh! come my heart's delight ("Le Nozze
di Figaro"—Mozart) (79)
Polonaise ("Mignon"—Thomas) (sung in D 217

English) (79) D. 218 Dearest name (Caro nome) (" Rigoletto "

-Verdi) (79)
The kiss ("Il Bacio") (Arditi) (78)
DORA LABBETTE

D. 219 Rose softly blooming (Spohr) (78)

For other records of VIOLET ESSEX, see pages 92. 106 and 122





EVANS, Edith (the late) (Soprano)

12-inch double-sided black label

Breeze of the night ("Il Trovatore"-Verdi) (78) Lord of our chosen race ("Ivanhoe"— D. 220 Sullivan) (79)

GANGE, Fraser (Baritone)

10-inch double-sided black label

E. 3 Sea Fever (Ireland) (79) E. 46 Border Ballad (Cowen) (79)
To Mary (M. V. White) (79)
The Toy Band (Samuel) (79)
E. 47 ROBERT RADEORD Simon the Cellarer (Hatton) (79)

12-inch double-sided black label

Beauty's eyes (Tosti) (Violin obbligato played by Marjorie Hayward) (79) The Sea Dogs of England (Lidgey) (79) Red Rose ("Monsieur Beaucaire"— D. 221 Messager) (79) D. 459 Under the moon (" Monsieur Beaucaire ")

(79)Vorrei (Could I) (Tosti) (79) D. 464 CHARLES MOTT (the late) The Sands o' Dee (Clay) (79)

GARDNER, Stewart (Baritone)

10-inch double-sided black label

Clievedon Woods ("The Call of the River" Breville-Smith) (80) E. 48 Sussex by the sea (Marching song) (Ward-

Higgs) (78) Rolling down to Rio (German) (81)

Son o' mine (Wallace) (81) Far across the Desert Sand ("A Lover in Damascus "-Woodforde-Finden) (79) E. 176 Where the Abana flows ("A Lover in Damascus ") (79) How many a lonely Caravan (" A Lover

in Damascus ") (79) E. 177 VIOLET ESSEX

Beloved in your absence ("A Lover in Damascus") (78)

The Temple Bells ("Four Indian Love Lyrics"—Woodforde-Finden) (79)

Less than the dust ("Four Indian Love E. 179 Lyrics ") (79)

Kashmiri love song (Pale hands I loved) ("Four Indian Love Lyrics") (79) E. 180 Till I wake (" Four Indian Love Lyrics ")

Viking Song (Coleridge-Taylor) (78) E. 193 The Swords of Ferrera (Bullard) (78)

12-inch double-sided black label

D. 222 {An Old Garden (Hope Temble) (81) The Devout Lover (White) (78) D. 223 {Chorus, Gentlemen (Löhr) (81)

D. 223 Danny Deever (Damrosch) (81) Even bravest hearts may swell (" Faust "

-Gounod) (78) D. 224 O Star of Eve (" Tannhäuser "-Wagner)

Prologue (" Pagliacci "-Leoncavallo) (78) D. 225 Ora pro nobis (Pray for us) (Piccolomini) (81)

Mandalay (Willeby) (80) D. 226 4 The Garden of Sleep (de Lara) (79)

Friend o' mine (Sanderson) (80)

D. 227 (a) Lady mine (La Touche); (b) There are no roses (La Touche) (78)

The Lute Player (Allitsen) (81) GEORGE BAKER

(a) As then the tulip ("In a Persian Garden"—Lisa Lehmann) (79) (b) Alas! that spring should vanish with the rose (Quartet) ("In a Persian Gar-D. 452 den ") (79)

Through all the ages (Coates) (79) D. 463 The Orchard by the Sea (Oliver) (79)

GREENE, Plunket (Baritone)

10-inch double-sided black label

E. 50 Little Red Fox (arr. Somervell) (78) Molly Brannigan (Stanford) (82)-

12-inch double-sided black label

Off to Philadelphia (Haynes) (81) ERNEST BUTCHER D. 199 The Bulls won't bellow (Hetty Hocking)

GUILBERT, Yvette

10-inch double-sided black label

The keys of Heaven (79) GEORGE BAKER

Myself when young ("In a Persian Garden "-Liza Lehmann) (79)



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HALEY, Olga (Mezzo-Soprano)

(With Pianoforte Accompaniment played by Mrs. Edward Haley)

10-inch double-sided black label

- E. 19 O, that it were so (Frank Bridge) (79) Song of love and June (d' Hardelot) (79) Bohemian love song ("Carmen"—Bis -Bizet)
- EDNA THORNTON and WALTER HYDE E. 20 In the combat with me he contended ("Il Trovatore"—Verdi) (79)
- It was a lover and his lass (" Four Old-English Songs") (Eric Coates) (78)
 Fair House of joy ("Seven Elizabethan E. 191
- Lyrics'') (Quiller) (78)

 E. 209 The Cuckoo Song (Quiller) (78)
 Absence (Easthope Martin) (78)

12-inch double-sided black label

- D. 101 Annie Laurie (Lady J. W. Scott) (79)
 In the silent night (Rachmaninoff) (79)
 Hush'd is my lute (Montague Phillips) (79)
- (a) Oh, tell me, nightingale; (b) Goo.l morning, brother sunshine (Liza Lchmann) (79) D. 102

HARRISON, John (Tenor)

10-inch double-sided black label

- All Soul's Day, Op. 10, No. 8 (Richard Strauss) (79) E. 51 Annie Laurie (80)
- E. 52 Beautiful garden of roses (Schmid) (80)
 Because (Guy d' Hardelot) (82)
 Blue days of June (Ring) (78)
 E. 53 Home that is calling for me (Drummond)
- (79)
- E. 54 | Bonnie Mary of Argyle (79) | E. 54 | I know of two bright eyes (Clutsam)
- But Thou didst not leave His soul in hell)

 ("The Messiah"—Händel) (77)

 Thou shalt break them ("The Messiah"—
- Händel) (77)
- For you alone (Geehl) (81) E. 56
- E. 56 | For you alone (Cecal) (81)

 Mary (Richardson) (77)

 E. 57 | My lady fair (Gregh) (78)
 The Rosary (Nevin) (81)
 Nirvana (Stephen Adams) (76)

 E. 58 | O flower of all the world (Woodforde-
- Finden) (81) Roses (Stephen Adams) (80)
- E. 59 The sweetest flower that blows (Hawley) (81)

- Tom Bowling (Dibdin) (78) E. 60 The Yeomen of England ("Merrie England"—German) (79)
- There is a flower that bloometh (" Maritana "-Wallace) (77) Two eyes of grey (McGeogh) (78) E. 61
- 'Tis the day (Leoncavallo) (Specially com-posed for the Gramophone Co., Ltd.) E. 62
 - Lewys James
 The Vicar of Bray (Old English Melody) (78)
- E. 189 Almona (Corbett) (79) A wayside flower (Guy d' Hardelot) (79) It is not love ("The Sorcerer"—Sullivan)
- E. 194 (78)Dawn Skies (Drummond) (78)

12-inch double-sided black label

- A song of sleep (Lord Henry Somered)
 (with violin obbligato) (81) D. 228 (with violin obbigato) (81)
 Alisa mine (Newton) (81)
 All hail, thou dwelling pure and lowly
 ("Faust"—Goussod (79)
 Flower song ("Garmen"—Bizet) (78)
 An evening song (Blamenthal) (81)
 Beloved, it is morn (Aylward) (79)
 Beyond the dawn (Sanderson) (with
 pianoforte and organ) (80)
 !'Il sing thee songs of Arraby (Clay) (79)
- D. 229
- D. 230
- D. 231
- planoforte and organ) (80).

 I'll sing thee songs of Araby (Clay) (78).

 Come into the garden, Maud (Balfe) (80).

 Kathleen Mavourneen (Crouch) (79).

 Comfort ye (Recit.) ("The Messiah"—

 Händel) (77). D. 232
- D. 233
- Every valley shall be exalted ("The Messiah") (76) Lend me your aid (" La Reine de Saba "-
- D. 234 Gounod) (79) Oft in the stilly night (Moore) (79)
- My dreams (Tosti) (81) D. 235 vision entrancing ("Esmeralda"-
- Goring Thomas) (81) My pretty Jane (The bloom is on the Rye)
 (Bishop) (78)
- D. 236
- My sweetheart when a boy (Morgan) (81)
 On with the motley ("Pagliacci"—
 Leoncavallo) (79) D. 237
 - Lewys JAMES
 Room for the factorum ("Barber of
 Seville") (Rossim) (79)
 Sound an alarm ("Judas Maccabæus"—
- Händel) (79) D. 238 Waft her, ang Händel) (77) angels (Aria) (" Jephtha "-
- The Star of Bethlehem (Stephen Adams) D. 239
 - (81)The Holy City (Stephen Adams) (81)





HARRISON, John-continued

D. 240 The Children's Home (Cowen) (81)
There is a green hill (Gound) (78)

(a) The night has a thousand eyes (Lambert); (b) Across the blue sea (Lord Henry Somerset) (80) The Sailor's Grave (Sullivan) (81)

A wandering minstrel I (" The Mikado " -Gilbert and Sullivan) (with chorus) (81) Thora (Stephen Adams) (78)
Tell her I love her so (P. de Faye) (81)

D. 243 The Rosary (Nevin) (with chorus, organ and bells) (78)

HENSCHEL, Sir George (Bass)

10-inch double-sided black label

Das Wandern (Schubert) (78)

E. 21 LANDON RONALD Plerott's Declaration to Phrynette (Wormser) (78)

12-inch double-sided black label

Der Erlkönig (The Erl King) (Loewe) (Pianoforte accompaniment by himself) (78)

D. 103 self) (78)
Die beiden Grenadiere (The two Grenadiers) (Schumann) (Pianoforte accomdiers) paniment by himself) (78)

By the Waters of Babylon (Dvořák) (Pianoforte accompaniment by himself) (78)

D. 104 ROBERT RADFORD Scots, wha hae wi' Wallace bled (accompanied by the Band of H.M. Coldstream Guards) (79)

HILL, Carmen (Mezzo-Soprano)

10-inch double-sided black label

E. 8 It is only a tiny garden (Haydn Wood) (79)
 A Song of May (Bath) (79)
 E. 63 Roses of forgiveness (Guy d'Hardelot)

Almond, wild almond (Peel) (79) E. 64 John Anderson, my Jo! (Old Scotch Air) (79)

E. 65 Mitanwy (Dorothy Forster) (80)
When the dream is there (Guy d' Harde-

lot) (79) 'Tis the hour of farewell (Lehmann) (79)

E. 66 Rose in the bud (Dorothy Forster) (79) Midsummer madness (Guy d'Hardelot) (78) E. 201 | Heart of May (Austin) (79)

12-inch double-sided black label

The Green Hills o' Somerset (Eric Coales)

(a) Away on the hill there runs a stream ; D. 244 (b) The little winding road ("Four Songs of the Hill"-Landon Ronald)

The Fairy Tales of Ireland (Eric Coates) D. 472 (78)RUTH VINCENT Just a little waiting (D. Wood) (78)

HYDE, Walter (Tenor)

10-inch double-sided black label

Sweet evenings come and go, love (Coleridge-Taylor) (78) The token (Squire) (79)

12-inch double-sided black label

D. 105 Eleanore (Coleridge-Taylor) (81)
I think (Gay d' Hardelot) (77)
Legend of Kleinsack (" Tales of Hoff-

mann "—Offenbach) (80)
When love is but tender and sweet

("Tales of Hoffmann") (80) D. 106

D. 107 Once again (Sullwan) (77)
Sympathy (Marshall) (80)
Recit.: Ye people, rend your hearts Aria: If with all your hearts (" Elijah "

-Mendelssohn) (79) D. 108 Your eyes the stars ("The Philosopher and the Lady"—Easthope Martin)

JAMES, Lewys (Baritone)

10-inch double-sided black label

The Vicar of Bray (Old English Melody) E. 62. JOHN HARRISON

'Tis the day (Leoncavallo) (78)

12-inch double-sided black label Room for the factorum ("Barber of Seville"—Rossini) (79)

John Harrison
on with the motley ("Pagliacci"—
Leoncavallo) (79) D. 2373 On

KENNERLEY RUMFORD, R. (Baritone)

12-inch double-sided black label

D. 245 Four jolly sailormen (German) (80)
Three for Jack (Squire) (Key G)
(a) Myrra (Clutsam) (Key A minor)

(b) Border Ballad (Coven) (Key A minor) The devout lover (White) (Key E flat) D. 246



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CIN TO



KENNERLEY RUMFORD, R .- continued.

King Charles (White) (Key G)
CHARLES TREE Will-o'-the-Wisp (Cherry) (80) (It is important that these records should be played in the keys indicated)

LABBETTE, Dora (Soprano)

12-inch double-sided black label Rose softly blooming (Spohr) (78)

VIOLET ESSEX
The kiss (" Il Bacio "—Arditi) (78)

LAUDER, Sir Harry (Baritone)

10-inch double-sided black label

E. 67 | Bonnie Mary of Argyle (Traditional) (79)

12-inch double-sided black label

Appeal for £1,000,000 for maimed Scot-tish Soldiers and Sailors (78) Shouther to Shouther (Shoulder Shoulder) (Lauder) (78) (For other records of Harry Lauder, see page 93)

LETT, Phyllis (Contralto)

10-inch double-sided black label

(Ships that pass in the night (Stephenson) E. 68 Your heart will call me home (Tate) (78)
Alleluia (A Joyous Easter Hymn) (arr.
G. O'Connor-Morris) (79)

E. 69 BEN MILLETT Ave Verum (Elgar) (79)

12-inch double-sided black label

Caller Herrin' (Old Scottish Air) (79) The Hills of Donegal (Sanderson) (79)

D. 249 Light in Darkness (Cowen) (78) Sink, red sun (del Riego) (79)

D. 250 The Glory of the Sea (Sanderson) (79) The Pearl Cross (Marshall) (79) The Arrow and the Song (Balfe) (79) D. 251 When we are old (Sparrow) (79)

LICETTE, Miriam (Soprano)

12-inch double-sided black label

Ah! forse è lui che l'anima, Pt. I. ("La Traviata"—*Verdi*) (79) Ah! forse è lui che l'anima, Pt. II. ("La Traviata"—*Verdi*) (79) D. 109

D. 110 Ah! I know it (Pamina's aria) ("The Magic Flute"—Mozart) (79)
Elizabeth's greeting ("Tannhäuser"—

Wagner) (79) Gone for ever these days of pleasure ("Marriage of Figaro"—Mozari) (79)

D. 111 Love, I pray, on me take pity (Porgi amor qualche ristoro) ("Marriage of Figaro" -Mozart) (79)

I am dreaming of the springtime ("Il Seraglio"—Mozart) (79) D. 112 Je suis Titania (Polonaise) (" Mignon "-

Thomas) (78) Song, jest, perfume and dances (Walti-song) ("Romeo and Juliet"—Gound

(79)D. 113 RUTH VINCENT Il bacio (The kiss) (Sung in Italian) (Arditi) (78)

LLOYD, Edward (Tenor)

10-inch double-sided black label

Bonnie Mary of Argyle (81) ROBERT RADFORD Vulcan's song (" Philémon et Baucis "-Gounod) (79)

MARSH, Lucy (Soprano)

10-inch double-sided black label

Twickenham Ferry (Marzials) (78) Sir Charles Santley E. 70 To Anthea (Hatton) (78)

12-inch double-sided black label

Oh, for the wings of a dove (" Hear my prayer "-Mendelssohn) (80) D. 252 FLORA WOODMAN Spring's awakening (Sanderson) (78)

MICHAILOVA, M. A. (Soprano) (Sung in Russian)

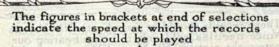
10-inch double-sided black label

Angels guard thee (Berceuse-Godard) (with violin obbligato (75) E. 11 Maria (Gounod) (with violin obbligato) (76) Cradle song (with 'cello obbligate)

(Naprávnike) (78) E. 184 Fateful moment (with 'cello obbligato) (Tchaikovsky) (78)

Let joy abide (Russian folk song) (with Balalaika accom.) (78) E. 185

Stormy breezes (Russian folk song) (73)







It



MILLETT, Ben (Alto Vocalist)

10-inch double-sided black label

Ave Verum (Elgar) (79) PHYLLIS LETT Alleluia (A Joyous Easter Hymn) (arr. G. O'Connor-Morris) (79)

12-inch double-sided black label

Ecce Panis Angelorum (Old Portuguese Melody) (79) D. 253 Pie Jesu (Niedermeyer) (79) Adore te Devote (de Zulueta) (79)

WESTMINSTER CATHEDRAL CHOIR D. 341 Sanctus from "St. Cecilia" Messe Solennelle (Gounod) (80)

Ave Maria, in D (Santley) (78)
Inflammatus et accensus (Op.
("Stabat Mater"—Dvoyák) (78) D 515

MOTT, Charles (the late) (Baritone)

10-inch double-sided black label

Curate's song ("The Sorcerer"—Gilbert and Sullivan) (78) For ever and for ever (Tosti) (78)
Inside the bar (Elgar) (Words by Sir
Gilbert Parker) (assisted by Messts.
HERRY, STEWART and BARRATT) (78)

It's up to a man (Squire) (79) 12-inch double-sided black label Can't you hear me callin' (Caroline) (Roma)

D. 254 (80)Thou'rt passing hence (Sullivan) (79)

D. 255 Simon the Cellarer (Hatton) (79)
The Friar of Orders Grey (Reeve) (78)
"The Fringes of the Fleet "(Kipling-Elgar) (assisted by Messrs, Hinnry,
D. 453 STEWART and BARRATT), No. 1—The D. 453

Lowestoft Boat (79) "The Fringes of the Fleet," No. 2, Fate's Discourtesy (79) "The Fringes of the Fleet," No. 3—Submarines (78)

D. 454 "The Fringes of the Fleet," No. 4—The Sweepers (78)
The Organ Grinder's Songs, No. 1—To

the children (" The Starlight Express " D. 455 -Elgar) (78)

The Organ Grinder's Songs, No. 2-The Blue Eyes Fairy (78)

The Organ Grinder's Songs, No. 3-My old tunes (78) Curiew Song (Orion) ("The Starlight Express") (78)

(a) Come little winds; (b) Wind dance (Orchestra) ("The Starlight Express") D. 457

AGNES NICHOLLS (a) Tears and laughter; (b) Sunrise song ("The Starlight Express") (78) The Sands o' Dee (Clay) (79) Fraser Gange

Vorrei (Could I) (Tosti) (79)

MURRAY-DAVEY, M. (Bass)

12-inch double-sided black label

Serenade de Don Juan (Op. 38, No. 1) (Tchaikovsky) (78) Rosina Buckman D. 98

I said naught should frighten me (Micaela's air) (" Carmen "-Bizet) (79)

NAVARRO, Inocencio (Baritone) 10-inch double-sided black label

2-62166 Cancion de Rufo (Rufo's soug)
("Maruxa") (Vives) (in Spanish)
2-62167 Romance, Acto II ("Maruxa") (Vives)

(in Spanish) (78) 2-62170 (Pari siamo (" Rigoletto ") (Verdi)

(in Italian) 2-62171 Miei signori, perdono ("Rigoletto"— Atto III) (Verdi) (in Italian) (78)

12-inch double-sided black label

064096 (Dúo de Maruxa y Pablo, I Parte 064097 Dúo de Maruxa '') (Vives) (in Spanish (78)

O64097 Dúo de Maruxa y Pablo, II Parte
("Maruxa ") (Vives) (in Spanish) (78)

NICHOLLS, Agnes (Soprano)

12-inch double-sided black label

sent my soul through the invisible ("In a Persian Garden"—Liza Lehmann) (79)

(a) Alas! that spring should vanish with the rose (HUBERT EISDELL) ("In a Persian Garden") (b) The worldly hope men set their hearts D. 450 <

upon (EDNA THORNTON) ("In a Persian

(Garden ") (79)
(a) Tears and laughter; (b) Sunrise song
("The Starlight Express"—Elgar) (78)

(a) Come little winds (CHARLES MOTT) : D. 457 (b) Wind Dance (Orchestra) ("The Starlight Express"—Elgar) (78) The Laugher's Song ("The Starlight

Express "-Elgar) (78) AGNES NICHOLLS and CHARLES MOTT D. 458-

Hearts must be soft shiny dressed (" Tho Starlight Express "-Elgar)



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POUNDS, Courtice (Tenor)

12-inch double-sided black label

Come into the garden, Maud (Balle) (78) When rocked on the billows ("The Boat-swain's Mate"—Dr. Ethel Smyth) (79)

POWER, Stella (Soprano) " The Little Melba

12-inch double-sided black label

Ardon gl'incensi (Mad scene) (" Lucia di Lammermoor "—Donizetti") (sung in Italian) (79)

Regnava nel silenzio ("Lucia di Lammer-moor "—Donizetti) (sung in Italian) (79) Voi che sapete ("Nozze di Figaro "— Mozart) (sung in Italian) (79) Ab! lo so, piu non m'avanza ("Il Flauto Magico "—Mozart) (sung in Italian) (79)

RADFORD, Robert (Bass)

10-inch double-sided black label

E. 73 A Chip of the Old Block (Squire) (82)
Drake goes West (Sanderson) (82)

D'ye ken John Peel (with chorus) (77)
F. 74{ The Meynell Hunt (with chorus) (Cotton)

Father O'Flynn (Old Irish Melody) E. 75-(arr. Stanford) (78) Glorious Devon (German) (79)

For the mountains shall depart (" Elijah " —Mendelssohn) (80)
Is not His word like a fire ("Elijah"— Mendelssohn) (80)

In cellar cool (79) E. 77 Rocked in the cradle of the deep (Knight)

(77)
O Isis ("The Magic Flute"—Mozart) E. 78-(78)

Shipmates o' mine (Sanderson) (80) The Old Brigade (Barri) (80)

E. 79 Wrap me up in my old stable jacket (with chorus) (77) Simon the Cellarer (Hatton) (79)

FRASER GANGE
The Toy Band (Samuel) (79)
Vulcan's song ("Philémon et Baucis"—

Gounod) (79) E. 23 EDWARD LLOYD Bonnie Mary of Argyle (81)

Quaff with me the purple wine (Shield, arr. Mary Carmichael) (78) Gatarina, while you play at sleeping (Serenade) ("Faust"—Gounod) (78) E. 196

12-inch double-sided black label

Ah! my pretty brace of fellows ("Il Seraglio"—Mozart) (79) D. 114 When a maiden takes your fancy (" Il

Seraglio") (79) I'll have vengeance ("Marriage of Figaro"—Mozart) (79)

D. 115 My power is absolute (" Boris Godounov " Moussorgsky) (79)

La Marseillaise (sung in English) (Rouget de l'Isle) (acc. by the Band of H.M. D. 116 COLDSTREAM GUARDS) (79)

The British Grenadiers (acc. by the Band of H.M. COLDSTREAM GUARDS) (78) Arm, arm ye brave (" Judas Macca-

beus "—Handel (18)
Recit, and Aria ("Acis and Galatea "—
Händel), I rage, I melt, I burn—O
ruddier than the cherry (80) D. 256

Blow, blow, thou winter wind (Sargeant) D. 257 (80) Erl King (Schubert) (82)

Hear me, gentle Maritana (" Maritana "-Wallace) (79) D. 258

He who treads the path of duty ("The Magic Flute"—Mozari (79)
Honour and Arms (Händel) (82)
I'm a roamer (Mendelssohn) (78) D. 259

It is enough ("Elijah"—Mendelssohn) (78) Lord God of Abraham ("Elijah") (78) Love, could I only tell thee (Capel) (78)

D. 268 Nazareth (Gounod) (78) Oh, oh, hear the wild wind blow (Mattei) (78)

D. 269 Reine de Saba "—Gounod) (82)
The Diver (Loder) (82)

D. 270 The Palms (Faure) (and WESTMINSTER CATHEDRAL CHOIR (81)
The Song of the Flea (Monssorgsky) (82)
The Village Blacksmith (Weiss) (78)

D. 271

The Wanderer (Schubert) (82) The Windmill (Nelson) (79) D. 272 Thy Sentinel am I (Watson) (78)

D. 273 When the King went forth to war (Koenemann) (82) Scots, wha hae wi' Wallace bled (acc. by the Band of H.M. COLDSTREAM GUARDS)

(78)SIR GEORGE HENSCHEL By the

D. 104 Waters of Babylon (Dvorik) (Pianoforte accompaniment by himself) (78)







RANALOW, Frederick (Baritone) 12-inch double-sided black label

(a) A friend and I were on the pier ("The Boatswain's Mate") (79)

FREDERICK RANALOW and ROSINA BUCKMAN

(b) When the sun is setting ("The Boatswain's Mate"—Dr. Ethel Smyth) (79)
FREDERICK RANALOW, COURTICE POUNDS D. 447 and ROSINA BUCKMAN

The first thing to do is to get rid of the body ("The Boatswain's Mate") (79)

SAGI-BARBA, Emilio (Baritone)

10-inch double-sided black label

2-62094 (Core de Bohemios ("Los Bohemios") (Vives) (in Spanish) (78) SAGI-BARBA and VELA

64304 Dúo de Bohemios (" Los Bohemios ") (Vives) (78)

2-62085 diablo en el poder (Romanza)

(Barbieri) (78) 2-62092 Romanza de Ricardo ("Miss Helyett ") (Audran) (78)

12-inch double-sided black label

062042 [Salida de Campanone ("Campanone ") (Mazza) (78)

(Mazza) (78)
SAGI-BARBA and VELA
064082 | Dúo "Campanone" (Mazza) (78)
062045 | Tierra-Romanza (78)
062046 | Cortigiani, vil. razza ("Rigoletto")
(Verdi) (78)

SAMUELL, William (the late) (Baritone)

10-inch double-sided black label

The Yeomen of England (" Merrie England "-German) (79) There's a hill by the sea (Lohr) (78)

12-inch double-sided black label

Mirror Song C" Tales of Hoffmann "-Offenbach) (79)
Queen Mab ("Romeo and Juliet"—

Gouned) (79) ision fugitive (" Hérodiade "-Mas-Vision

senet) (76) D. 196 MDLLE, BROHLY

Mon cœur s'ouvre à ta voix (" Samson et Dalila "—Saint-Saëns) (80)

SANTLEY, Sir Charles (Baritone)

10-inch double-sided black label

E. 82 Simon the Cellarer (Hatton) (73)
The Vicar of Bray (73)

To Anthea (Hatton) (73) LUCY MARSH Twickenham Ferry (Marzials) (78)

THORNTON, Edna (Contralto)

10-inch double-sided black label

A Four years old (Lohr) (79) Ioyous life (Randegger) (79)

A land of roses (Teresa del Riego) (79) E. 83

God's Garden (Lambert) (80) Because (Guy d' Hardelot) (78) Danny Boy (Old Irish Air) (79)

Dashing White Sergeant (Bishop) (79) My ain folk (Lemon) (79)

Fierce flames (Stride la vampa) ("11 Trovatore"—Verdi (79) Flower song ("Faust"—Goined) (79) Habanera ("Carmen"—Bizet) (79) E. 86

E. 87 The secret (Il Segreto) ("Lucrezia Borgia"—Donizetti) (19)

The Rosary (Nevin) (80) E. 88 Time's Garden (Goring Thomas) (79)

At the mid-hour of night (Cowen) (78) E. 195 The silver ring (L'anneau d'argent) (Chaminade) (78)

E. 207 "Vale" (Farewell) (Kennedy Russell) (78)

E. 207 For every day (Kennedy Russell) (78)

12-inch double-sided black label

Abide with me (Liddle) (80) D. 275 Ombra mai fu (Largo) (" Serse "- li anaei)

Angus MacDonald (Roeckel) (81) D. 276 Angus MacDonald (Abeth) (Gounod) (81)

Love's coronation (Aylward) (81) D. 277 | Love's coronation (Aylanda) (87) | My heart is weary (Goring Thomas) (80) | D. 278 | Nearer, my God, to Thee (Carey) (78)

D. 278 The Better Land (Cowen) (79)

D. 279 O dry those tears (Teresa del Riego) (81)
There is a Green Hill far away (Gottnod) (78) Song of Thanksgiving (Allitsen) (81)

D. 280 4 The Children's Home (Cowen) (79) The Enchantress (Hatton) (80)

D. 281 The River of Years (Marz als) (79)

Softly awakes my heart ("Samson and Delilah"—Saint-Saēns) (79)
When all was young ("Faust"—Gounod) D. 282 (79)

Homing (Teresa del Riego) (78) D. 283 My Dear Soul (Sanderson) (78)



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THORNTON, Edna-continued

(a) I sometimes think AGNES NICHOLLS and HUBERT EISDELL

(b) A book of verses underneath the bough ("In a Persian Garden "-Liza Lehmann) (79) QUARTET

Wake, for the sun ("In a Persian Garden") (79)
(a) Alas! that spring should vanish with the rose (Hubert Eisdell) ("In

Persian Garden "-Liza Lehmann)

D. 450 (b) The worldly hope men set their hearts upon (EDNA THORNTON) AGNES NICHOLLS

sent my soul through the invisible (" In a Persian Garden ") (79)

TREE, Charles (Baritone)

10-inch double-sided black label
(A fat li'l' feller wid his mammy's eyes

(Gordon) (79)

Kitty! (What a pity) (Fletcher) (80)

E. 90 A frivolous ballad (Slater) (81)
The Somerset Farmer (Lane Wilson) (79)

No, John, No (Sharp) (80)

E. 91 Richard of Taunton Deane (arr. Molloy)

E. 92 Phil the Fluter's Ball (Percy French) (80)
Tavvystock Goozey Vair (Trythall) (81)
The Admiral's Broom (Brought up-to-date) (Bevan) (80)

The Drum Major (Newton) (80) Widdicombe Fair (Heath) (81)

F. 944 Young Tom o' Devon (Kennedy Russell) (80)

12-inch double-sided black label

Could John Braddleum ("Three Northern County Folk Songs"—Johnston) (80) Up from Somerset (Sanderson) (79)

The fly be on the turmuts (Millington) (79) D. 285 The Kerry Dance (Molloy) (79)
The Song of the Flea (Moussorgsky) (79)

D. 286 The Longshoreman (Chesham) (78) Will-o'-the-Wisp (Cherry) (80) Kennerley Rumford

King Charles (White) (Key G)

VINCENT, Ruth (Soprano)

10-inch double-sided black label

E. 24 A birthday (Cowen) (79) In my garden (Liddle) (79)

bring you joy (Haydn Wood) (79) wonder if love is a dream (Dorothy Forster) (79)

E. 26 The stars that light my garden (Kennedy Russell) (Pianoforte accompaniment

played by the composer) (79)
E. 27 {Waltz song ("Tom Jones"—Ge
Three roses (Arden) (78) -German) (80)

12-inch double-sided black label D. 117 Lilac Time (Willeby) (79) smile of spring (Vocal Waltz) (Fletcher) (79) Il bacio (The Kiss) (Arditi) (sung in

Italian) (78) MIRIAM LICETTE D. 113

Song, jest, perfume and dances (Waltz song) ("Romeo and Juliet"—Gounod) Just a little waiting (D. Wood) 79

CARMEN HILL D. 472 The Fairy Tales of Ireland (Eric Coates)

WARRENDER, Lady Maud (Contraito)

10-inch double-sided black label The royalty payable on these records is handed over by Lady Maud Warrender to Naval Charities to be selected by her

E. 95 O that we two were maying (Nevin) (81) Three fishers went sailing (Hullah) (83)

WILNA, Alice (Soprano)

10-inch double-sided black label E. 96 { A little twilight song (Clarke) (79) Our little home (Eric Coates) (79)

WOODMAN, Flora (Soprano)

10-inch double-sided black label Oh! tell me, nightingale (Liza Lehmann) (79)

Flower song (Lambert) (79)

12-inch double-sided black label D. 287 { April morn (Batten) (77) When Myra sings (A.L.) (79)

Come to the dance (Oliver) (78)

D. 288 Come worning, very early (Sanderson) (79)
L'Echo (Swiss Echo Song) (Ecket) (79)
D. 289 Let the bright seraphin (with trumpet obbligato) ("Samson"—Handel) (78) Spring's awakening (Sanderson) (78)

LUCY MARSH D. 252

Oh, for the wings of a dove ("Hear my prayer"—Mendelssohn) (80)

Bel raggio lusinghier ("Semiramide"— Rossini) (79) D. 465

Se saren rose (Rosebuds) (Arditi) (79)





DUET RECORDS

MISCELLANEOUS RECORDS

(Male and Female Voices)

For Prices of Records see page ii

ALLEN, Perceval, and John HARRISON

12-inch double-sided black label

D. 296 Love Divine ("Daughter of Jairus"—
Stainer) (78)
O that we two were maying (Smith) (80)

ALLEN, Perceval, and Robert RADFORD

10-inch double-sided black label

F 104 In Springtime (Newton) (81)
Nora D'Argel and William
Samuell
Friendship (Marzials) (78)

ALLEN, Perceval, and Edna THORNTON

10-inch double-sided black label

E. 105

O night of love (Barcarolle) ("Tales of Hofiman"—Offenbach) (81)

LAMBERT MURPHY and REINALD WERRENRATH

Ah, Miml, tu pid non torni ("La Bohème"
—Pruccini) (80)

12-inch double-sided black label

D. 297

I know a bank whereon the wild thyme blows (Horn) (80)

Nora D'Argel and William Samuell sincerity (Emilie Clarke) (78)

BUCKMAN, Rosina, and Fraser GANGE

10-inch double-sided black label

E. 182 Lightly, lightly (" Monsieur Beaucaire "—

Messager) (79)

ROSINA BUCKMAN

Watata Poi (A Maori Love Song) (Hill) (79)

12-inch double-sided black label

D. 460 Say no more ("Monsieur Beaucaire"—

Messager) (79)
ROSINA BUCKMAN
Philomel ("Monsieur
Messager) (79)
Beaucaire"—

BUCKMAN, Rosina, and Walter HYDE

12-inch double-sided black label

D. 118 Far from gay Paris (Parigi, o cara) ("La Traviata"—Verdi) (79)
O shrine of beauty ("Romeo and Juliet" Gounod) (78)
O lovely night (Landon Ronald) (79)

O lovely night (Landon Ronald) (79)
D. 119 Oh, Maritana ("Maritana"—Wallace)

BUCKMAN, Rosina, and Frederick RANALOW

12-inch double-sided black label

(b) When the sun is setting ("The Boatswain's Mate"—Dr. Ethel Smyth) (79)
FREDERICK RANALOW

D. 447 (a) A friend and I were on the pier ("The Boatswain's Mate") (79)
ROSINA BUCKMAN, FREDERICK RANA-

LOW and COURTICE POUNDS
The first thing to do is to get rid of the
body ("The Boatswain's Mate") (79)
(a) Oh, dear, if I had known; (b) The
Keeper (Piccolo Duet) ("The Boat-

D. 448 | Swain's Mate ") (79)
ROSINA BUCKMAN
(a) Contrariness; (b) What if I were young again ("The Boatswain's Mate") (79)



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D'ARGEL, Nora, and William SAMUELL (the late)

10-inch double-sided black label

Friendship (Marzials) (78) PERCEVAL ALLEN and ROBERT RAD-E. 104 In Springtime (Newton) (81)

12-inch double-sided black label

Dear child, recall not to my mind (" Rigoletto "—Verdi) (80)
Gilda, Gilda, my daughter (" Rigoletto ")

D. 298 (80) Sincerity (Emilie Clarke) (78)

PERCEVAL ALLEN and EDNA THORN-D. 297 -

I know a bank whereon the wild thyme blows (Horn) (80)

BELLICUTURAN Transfer end

ESSEX, Violet, and Stewart GARDNER

10-inch double-sided black label

Allah be with us (" A Lover in Damascus " Amy Woodforde-Finden) (79) E. 178 VIOLET ESSEX

If in the Great Bazaars ("A Lover in Damascus ") (79)

GARDNER, Stewart, and Ernest PIKE

10-inch double-sided black label

(March of the Men of Harlech (79) EDNA THORNTON and ROBERT RAD-E. 106 FORD Where are you going to, my pretty maid? (S. Smith) (79)

HARRISON, John and Joseph

12-inch double-sided black label

All's well (Braham) (79)
P. Allen, E. Thornton, J. Harrison D. 299 and R. RADFORD When hands meet (Pinsuti) (80)

HARRISON, John, and Robert RADFORD

10-inch double-sided black label

E. 107 { Larboard Watch (Williams) (79) E. 107 { We'll run 'em in (The Gendarmes' Duet) (Offenbach) (80)

12-inch double-sided black label

Be mine the delight (" Faust "-Gounod) The moon hath raised her lamp above ("The Lily of Killarney"—Benedica D. 300

Excelsior (Balfe) (79) D. 301 Watchman, what of the night? (Sargeant) (81) compressed our sonr Oct

HILL, Carmen, and Marcus THOMSON

10-inch double-sided black label

Sweet and Low (A. Hollins) (78) E. 108 Weep ye no more, sad fountains (Coold)

12-inch double-sided black label

D. 302 A Summer Night (Goring Thomas) (78) Venetian Song (Tosti) (78) The Swing Song ("Véronique"—Mes-

sager) (79)
E. THORNTON, P. ALLEN and R. D. 303 RADFORD Queen of the Night (Smart) (79)

HYDE, Walter, and Robert RADFORD

12-inch double-sided black label

I wish to tune my quiv'ring lyre (Watson) Before the battle (Hedgcock) (78)

MARSH, Lucy, and Marguerite DUNLAP

10-inch double-sided black label

(O night of love (Barcarolle) (" Tales of Hoffmann "—Offenbach) (78)
GRAND OPERA TRIO
Faust "—Trio from Prison E. 109 -

Scene (Gounod) (78)





DUET RECORDS



MATTHEWS, Eveline, and John HARRISON

12-inch double-sided black label

D. 304 Let me gaze ("Faust"—Gounod) (79)
Speak to me of mother ("Carmen"—
Bizel) (80)

MURPHY, Lambert, and Reinald WERRENRATH

10-inch double-sided black label

Ah Mimi, tu più non torni (" La Bohème "
Puccini) (80)

Perceval Allen and Edna Thorn-

Percevel ATTEM

E. 105 PERCEVAL ALLEN and EDNA THORN-TON Onight of love (Barcarolle) ("Tales of Hofimann"—Offenback) (81)

12-inch double-sided black label

Solenne in quest'ora ("La Forza del Destino"—Verdi) (78)

SALTZMANN-STEVENS and PETER COR-

Erwache, Brünnhilde! ("Brünnhilde and Siegfried"—Wagner) (81)

NICHOLLS, Agnes, and Hubert EISDELL

R.

11)

ne

12-inch double-sided black label

(b) A book of verses underneath the bough ("In a Persian Garden"— Liza Lehmann) (79)

D. 449 (a) I sometimes think ("In a Persian Garden") (79)
QUARTET

Wake, for the sun ("In a Persian Garden") (79)

Charles MOTT (the late)

12-inch double-sided black label

D. 458 Hearts must be soft shiny dressed ("The Starlight Express"—Elgar) (78)

AGNES NICHOLLS

The Laugher's song ("The Starlight Express") (78)

REEVES, Sydney, and Bernard MOSS

10-inch double-sided black label

E. 110 Forty Years on ("Harrow School Song ")
(Farmer) (79)
The Eton Boating Song (A.D.E.W.) (79)

SALTZMANN-STEVENS, and Peter CORNELIUS

12-inch double-sided black label

Erwache, Brünnhilde ! (" Brünnhilde and Siegfried "—Wagner)

LAMBERT MURPHY and REINALD

D. 305 LAMBERT MURPHY and REINALD WERRENRATH
Solenne in quest'ora ("La Forza del Destino")—Verdi] (78)

THORNTON, Edna, and John HARRISON

12-inch double-sided black label

Home to our mountains ("Il Trovatore"

-Venti) (79)

D. 306 PERCEVAL ALLEN, ALICE LAKIN and JOHN HARRISON O memory (Leslie) (82)

THORNTON, Edna, and Walter HYDE

10-inch double-sided black label

E. 20 In the combat with me he contended ("Il Trovatore "—Verdi) (79)

Company laws cong ("Correct")

Bohemian love song ("Carmen"— Bizet) (79)

12-inch double-sided black label

O. 120 If a moment I but linger (" Il Trovatore "

-Verdi) (79)
Home to our mountains (" Il Trovatore ")

THORNTON, Edna, and Robert RADFORD

(79)

THE PERSON NAMED IN COLUMN TWO IN COLUMN TWO

10-inch double-sided black label

(Where are you going to, my pretty maid?

(S. Smith) (79)

E. 106 STEWART GARDNER and ERNEST PIKE
March of the Men of Harlech (79)



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- COLOR



CONCERTED RECORDS

For Prices of Records see page ii

TRIOS.

Perceval ALLEN, Alice LAKIN, and John HARRISON

12-inch double-sided black label

O Memory (Leslie) (82) D. 306 EDNA THORNTON and JOHN HARRISON Home to our mountains ("11 Trovatore" -Verdi) (79)

Rosina BUCKMAN, Courtice POUNDS and Frederick RANALOW

12-inch double-sided black label

The first thing to do is to get rid of the body ("The Boatswain's Mate"—Dr. Ethel Smyth) (79)

FREDERICK RANALOW

D. 447 (a) A friend and I were on the pier ROSINA BUCKMAN and FREDERICK RANALOW

(b) When the sun is setting ("The Boat-swain's Mate"—Dr. Ethel Smyth) (79)

GRAND OPERA TRIO

10-inch double-sided black label

Faust "-Trio from Prison Scene (Gounod) (78)
LUCY MARSH and MARGUERITE E. 109 DUNLAP

O night of love (Barcarolle) (" Tales of Hoffmann "-Offenbach) (78)

Edna THORNTON. Perceval ALLEN and Robert RADFORD

12-inch double-sided black label

Queen of the Night (Smart) (79) The Swing Song ("Véronique"—Mes-D. 303 sager) (79)

OUARTETS, &c.

Perceval ALLEN. Edna THORNTON, John HARRISON, and Stewart GARDNER

10-inch double-sided black label

Good King Wenceslas (78) While Shepherds watched their flocks by E. 111 night (78)

12-inch double-sided black label

Hark! the Herald Angels sing (78) The Mistletoe Bough (arr. Kennedy D. 307 Russell) (78)

Perceval ALLEN, Edna THORNTON, John HARRISON, and Robert RADFORD

10-inch double-sided black label

O, who will o'er the downs so free (Pearsall) (81)

OLDE LUDGATE SINGERS E. 112 Drink to me only with thine eyes (arr. Elliot-Button) (78)

12-inch double-sided black label

(a) God so loved the world (" Crucifixion " Stainer

D. 308 (b) Sevenfold Amen (Stainer) Quando Corpus ("Stabat Mater"-Rossini) (81)

O Gladsome Light (Sullivan) (77) O hush thee, my babie (Sullivan) (81) D. 309 4

D. 290 Sweet and low (76)
The long day closes (Sullivan) (80) When hands meet (Pinsuti) (80)

D. 299 JOHN and JOSEPH HARRISON All's well (Braham) (79)





Perceval ALLEN. Alice LAKIN, John HARRISON, and Robert RADFORD

12-inch double-sided black label

Believe me, if all those endearing young charms (82) D. 291 God is a Spirit (Bennett) (81)

In England, Merrie England ("Merrie England"—German) (80)

D. 292 In this hour of softened splendour (Pinsuti) (81)

Nora D'ARGEL, Edna THORNTON, Walter HYDE and Robert RADFORD

12-inch double-sided black label

"Elijah" Memories, Pt. I (Mendelssohn, arr. Bath) (79)
"Elijah" Memories, Pt. II (79)
"Elijah" Memories, Pt. III (79) D. 293

D. 294 "Elijah" Memories, Pt. IV (79)

Agnes NICHOLLS. Edna THORNTON, **Hubert EISDELL and** George BAKER

12-inch double-sided black label

(a) As then the tulip (GEORGE BAKER) In a Persian Garden ") (79)

(b) Alas! that spring should vanish with the rose ("In a Persian Garden"— D. 452 Liza Lehmann) (79) STEWART GARDNER

The Lute Player (Allitsen) (81) They say the lion and the lizard keep ("In a Persian Garden"—Liza Leh-

mann) (79) HUBERT EISDELL

Ah! moon of my delight ("In a Persian Garden ") (79) Wake, for the sun (" In a Persian Garden "

-Liza Lehmann) (79) EDNA THORNTON

D. 449 (a) I sometimes think AGNES NICHOLLS and HUBERT EISDELL (b) A book of verses underneath the bough ("In a Persian Garden") (79) Clara BUTTERWORTH. Dorothy JAY, Violet OPPENSHAW. Herbert CAVE. Harry DEARTH, Hayden COFFIN. Ernest PIKE, and Edward HALLAND

10-inch double-sided black label

Young fresh England (" Young England ") (Bath) (78) E. 35-HAYDEN COFFIN When travelling days are over ("Young England ") (81)

THE GRAND OPERA COMPANY

10-inch double-sided black label

Anvil Chorus ("Il Trovatore"-Verdi) (79)

E. 103 PETROGRAD QUARTET
Volga Boatmen's Song (Unaccompanied)

12-inch double-sided black label

D. 324 { "Aida " (Vocal Gems) Pt. I (Verdi) (80) "Aida " (Vocal Gems) Pt. II (80) "Carmen " (Vocal Gems) [Biset) (80) "Cavalleria Rusticana" (Vocal Gems) (Mascagni) (80) "Faust " (Vocal Gems) (Gounod) (79) Chi mi frena (Sextet) ("Lucia di Lammermoor "—Donisetti) ("8) (The Bridal Chorus ("1) obengrin"—

The Bridal Chorus ("Lohengrin"-D. 327

Wagner) (81)
"Il Trovatore" (Vocal Gems) (Verdi) (78)
"Mignon" (Vocal Gems) (Thomas) (80)
"Pagliacci" (Vocal Gems) (Leoncavallo) D. 328

(80)"Rigoletto" (Vocal Gems) (Verdi) (79)
"Tales of Hoffmann" (Vocal Gems) (Offenbach) (80)
"La Traviata" (Vocal Gems) Pt. I D. 329

D. 330 (Verdi) (79) "La Traviata" (Vocal Gems) Pt. II (79)

THE GRESHAM SINGERS

10-inch double-sided black label

5 Trink, puppy, drink (Whyte-Melville) (79)
How sweet, how fresh (Paxton) (79)
Snowy breasted pearl (Robinson) (79)
When evening's twilight gathers round

E. (Hatton) (79)



D. 451

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200



THE GRESHAM SINGERS-continued

E. 98 A ballad when at sea (Brewer) (79) The Mulligan Musketeers (Atkinson) (79) Down in a flow'ry vale (Festa) (78)

E. 99 When for the world's repose (Lord Mornington) (79)

E. 100 In absence (Buck) (79)
Moon, my moon (Pelissier) (79)
Drink to me only with thine eyes (Hullah)

E. 187

The long day closes (Sullivan) (79)

Down among the dead men (arr. L. Salisbury) (78) E. 197

Bold Turpin (Sir F. Bridge) (79) Bye-lo (Perkins) (79)

E. 202 Down in Virginia (Mills, Scott and Godfrey) (79)

Early one morning (harmonised by Dr. J. W. Ivimey) (79)
By Celia's Arbour (Horsley) (79) E. 208

12-inch double-sided black label

D. 295 D'ye ken John Peel (78)
Oh, honey, ma honey (Plantation Song)
(Caryll) (79)

OLDE LUDGATE SINGERS (Unaccompanied)

10-inch double-sided black label

E. 101 Pickaninny Lullaby (Macy) (80) The Goslings (Sir F. Bridge) (77)

Drink to me only with thine eyes (arr. Elliot-Button) (78)

P. ALLEN, E. THORNTON, J. HARRISON and R. RADFORD E. 112

O, who will o'er the downs so free (Pearsall) (81)

course pairmeter asset for the son evaluation THE ST. GEORGE'S GLEE SINGERS

Gentlemen of St. George's Chapel and H.M. Private Chapel, Windsor Castle.

10-inch double-sided black label

Define the commission of the first land

E. 102 {On the banks of Allan Water (77) Simple Simon (77)

PETROGRAD QUARTET

vision in a Comment state with

to a Person Cart of

10-inch double-sided black label

Volga Boatmen's Song (Unaccompanied) E. 103 THE GRAND OPERA COMPANY Anvil Chorus (" Il Troyatore "-Verdi)

Ford at a local of the first world transfer at 5 at 1 CT

He strong the control of the control

FAVAL CI

COMPLETE OPERAS

For Prices of Records see page ii

" CARMEN " (Bizet)

10-inch double-sided black label Sulla piazza si schiamazza (La Scala Chorus) (77)

E. 113 Con la guardia quando monta (Coro di Monelli) (LA SCALA CHORUS) (78)

E. 114 Che vi par ? (Coro di Sigariere); (Parte II) (LA SCALA CHORUS) (79)

Con voi ber, affè mi fia caro (Canzone del Toreador) (Cigada, Huguzt, Inez Salva-dor and La Scala Chorus) (78) E. 115 Si lassil lassil sulla montagna Salvador and Ischierdo) (78)

Intermezzo (LA SCALA ORCHESTRA) (78) Ascolta, ascolta camerata, ascolta! (Coro dei contrabbandieri) (LA SCALA CHORUS) (78)





"CARMEN "-continued

E nostr' affar il doganiere (Butti, Pas-E nostr aftar il doganiere (BUTTI, PAS-SERI and LA SCALA CHORUS) (78)
Ho nome Escamillo, Torcador di Gre-nata! (Croada and Ischierdo) (80)
Per duc quarti chi ne vuole! (Orange Chorus) (LA SCALA CHORUS) (78)
Se tu m'ami (INEZ SALVADOR and CIGADA)

Largo, Iargo (Terzetto) (BUTTI, ALEXINA and PASSERI) (78)

E. 119 Ai nostri monti ritorneremo ("Il Trovatore "-Verdi) (Esposito and Colazza)

12-inch double-sided black label

Guardate un po' quella biondina (Entrata di Micaëla) (GILDA BUTTI and LA D. 3103 SCALA CHORUS) (77)

Io dico, no, non son paurosa (Aria di Micaela) (Huguer) (78)

Eccoli ! Eccoli ! (Marcia) (LA SCALA

D. 311 Ha quest' infame l'amor venduta ("11 Trovatore"—Verdi) (Giacomelli, Mileri and MARTINEZ-PATTI) (76) out in official plant pippaling

seemedly-Payte 1)

"CAVALLERIA RUSTICANA" (Mascagni)

10-inch double-sided black label

Il cavallo scalpita (MINOLFI and KENZO)

E. 126 Fior di giaggiolo (JOANNA, SALVADOR and DE TURA)(77)

Turiddu mi tolse mi, tolse l'onore!
(Joanna and Minolfi) (78) E. 127 Ad essi non perdono (Joanna and

MINOLFI) (77) Turiddu ? uriddu? che vuoi dire (Finale) (La Scala Chorus) (78)

E. 128 Arlecchin! Colombina! ("Pagliacci" Leoncavallo) (Huguet, Cigada Pini-Corsi) (77)

12-inch double-sided black label

(Gli aranci olezzano (Coro d' Introdizione) (LA SCALA CHORUS) (77) D. 316 Regina coeli, laetare (Preghiera) (MINOLFI,

RUMBELLI and CHORUS) (78)

" FAUST " (Gounod)

10-inch double-sided black label

(La vaga pupilla (LANZIROTTI and CHORUS)

E. 120 < Lo voglio il piacer (Pini Consi and Sil-

Dio dell'or (Segurola and Chorus) (77)

Valzer (LA SCALA CHORUS) (77) Permettereste a me (BRAMBILLA, CODOLINI, E. 122

ACERBI, SILLICH and CHORUS) (77)
Le parlate d'amor (ZACCARIA) (77)
Dio possente, dio d'amor (Invocazione)
(SILLICH) (77) E. 123

Ei m'ama (Piccoletti) (78) Coro dei Soldati (LA SCALA CHORUS) (77)

E. 124 Tu che fai l'addormentata (Serenata) (SEGUROLA) (77) Che fate qui, signor? (MARTINEZ-PATTI,

Pignataro and Preve) (78)
O del ciel angeli immortali (Huguet, LARA and DE LUNA) (78)

12-inch double-sided black label

D. 312 Kermesse (La Scala Chorus) (77)
Dio possente, dio d'amor (Cigada) (77) Aria dei gioielli (Huguet) (78)

Per di qua, per di qua-venga ognun (Morte di Valentino) (Minolfi and D. 313 CHORUS) (76)

Rammenta i lieti di (Scena della Chiesa) (Parte I) (HUGUET, DE LUNA and CHORUS) (78)

D. 314 Signor, accogli la preghiera (Scena della Chiesa) (Parte II) (Huguer, De Luna and Chorus) (78)
Duetto finale (Parte prima) (Corsi and

ACERBI) (78) D. 315 Preludio e duetto finale, Atto V (BRAM-BILLA, ACERBI and SILLICH) (78)

"IL TROVATORE " (Verdi)

10-inch double-sided black label

Abietta zingara (DE LUNA and CHORUS) E. 129 (76) Sull' orlo dei tetti (De Luna and Chorus)

Tacea la notte placida (Lucia Crestani)

E. 130 Vedi! le fosche (Coro degli zingari) (CHORUS) (76) Stride la vampa! la folla indomita

E. 131 (LINA MILERI) (76) Il balen del suo sorriso (CIGADA) (76)



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" IL TROVATORE "-continued

Per me ora fatale (CORONNA and LA SCALA CHORUS) (76) Ah, si, ben mio, coll' essere (MALESCI) (76) Di quella pira (Giovanni Valls and La

SCALA CHORUS) (76) E. 133 D'amor sull'ali rosee (Lucia Crestani)

Mira, di acerbe lagrime (BERNACCHI and CORONNA) (76)

E. 134 Vivrà! contende il giubilo (DE ANGELIS and CIGADA) (76)

Ai nostri monti ritorneremo (Esposito E. 119 Largo, largo (Terzetto) ("Carmen"— Bizet) (BUTTI, ALEXINA and PASSERI)

12-inch double-sided black label

(Condotta ell'era in ceppi (LINA MILERI) D. 317 Or co'dadi (Coro dei Soldati) (Chorus) (77)

Giorni poveri vivea (MAMELI, MINOLFI, PREVE and CHORUS) (76) D. 318 Miserere (GIACOMELLI, MARTINEZ-PATTI

and La Scala Chorus) (76) Ha quest' infame l'amor venduto (GIA-COMELLI, MILERI and MARTINEZ-PATTI D. 311

Eccoli! Eccoli! (Marcia) ("Carmen "-Bizet) (LA SCALA CHORUS) (78)

" PAGLIACCI " (Leoncavallo) 10-inch double-sided black label

Son qua! Son qua! (Opening Chorus) (LA SCALA CHORUS) (77) E. 135 Intermezzo (LA SCALA SYMPHONY ORCHES-

TRA) (77) Arlecchin ! Colombina ! (Huguer, Cigada and Pini-Corsi) (77)

E. 128 Turiddu ? che vuoi dire ? (Finale)
("Cavalleria Rusticana"—Mascagni) (LA SCALA CHORUS) (78)

12-inch double-sided black label

D. 319 Si può? (Prologo—Parte I) (CIGADA) (77) D. 319 Un nido di memorie (Prologo—Parte II) (CIGADA) (77) Andiam! Andiam! (Coro delle campane)

(LA SCALA CHORUS) (77)
Qual fiamma avea nel guardo! (Aria
degli ucelli) (HUGUET) (77) D. 320

So ben che difforme (Huguer and CIGADA)

D. 321 E allor perché di'tu m'hai stregato (Huguet and Badini) (76) Nulla scordai (Huguet, Cigada and

BADINI) (77) D. 322 Presto! Presto! Presto affrettiamoc

(Opening Chorus) (Atto II) (CIGADA HUGUET, BADINI and CHORUS) (77) Pagliaccio mio marito a tarda notte (Commedia—Parte I) (Huguet and

CIGADA) (77)

PINI-CORSI) (77) D. 323 Di fare il segno convenuto (Commedia-Parte II) (HUGUET, PINI-CORSI and

COMIC OPERA

For Prices of Records see page ii

D. 19

" MERRIE ENGLAND " (Edward German)

Recorded under direction of and orchestra conducted by the composer

12-inch double-sided black label ACT I

Introduction-Rustic Dance and Jig (LIGHT OPERA ORCHESTRA) D. 18 Opening chorus, Act I, Pt. a-down, a-down (Full Chorus)

(a) Opening chorus, Act I, Pt. II— Now choose me two men (Bessie Jones, with Chorus)

(b) Duet and chorus—We are two proper men (George Baker and EDWARD HALLAND)

(a) Song and chorus—O, where the deer do lie (EDNA THORNTON) (b) Song and chorus-That every Jack

(JOHN HARRISON)





"MERRIE ENGLAND "-continued

Song and chorus-I do counsel that your playtime (George Baker)

Quintet-Love is meant to make us glad D. 20 (EDNA THORNTON, BESSIE JONES, CHARLES MOTT (the late), ERNEST PIKE and EDWARD HALLAND)

She had a letter from her love (BESSIE JONES) D. 21 Duet-Come to Arcadic (Bessie Iones and

JOHN HARRISON)

Song and chorus-The Yeomen of Eng-D. 23 land (CHARLES MOTT, the late) Long live Elizabeth (Full Chorus)

Song and chorus-O, peaceful England (EDNA THORNTON)

D. 25 Song and chorus-King Neptune (George BAKER)

Finale, inale, Act I, Pt. I—It is a tale of Robin Hood (Edna Thornton, Bessie Jones, George Baker, Edward Hal-LAND (Soloists), and Full Chorus)

Finale, Act I., Pt. II—We are four men of Windsor (Edna Thornton, Bessie Jones, John Harrison, George BAKER, ERNEST PIKE, EDWARD HAL-LAND (Soloists), and Full Chorus)

Finale, Act I, Pt. III-My troth is plighted plighted (Edna Thornton, John Harrison, Bessie Jones (Soloists), and D. 25 Full Chorus)

Opening chorus, Act II-The month o' May (EDNA THORNTON (Soloist), and Full Chorus)

(a) Quartet-In England, merrie England (EDNA THORNTON, BESSIE JONES, CHARLES MOTT (the late), and ERNEST PIKE)
(b) Quartet and Male Chorus—The Sun

D. 26 in the Heavens Duet—It is the merry month of May (Edna Thornton and John Harrison)

The English Rose (JOHN HARRISON)
Duet and chorus—Two merry men adrinking (CHARLES MOTT (the late) and

D. 27 ERNEST PIKE)

Waltz song—O, who shall say that love is cruel (Bessie Jones)

(a) Song and Trio-When Cupid first this old world trod (CHARLES MOTT (the late), and trio: EDNA THORNTON, BESSIE JONES and ERNEST PIKE)

(b) Finale, Act II.—Robin Hood's Wedding (EDNA THORNTON, BESSIE JONES, CHARLES MOTT (the late), ERNEST PIKE and Chorus)

Complete Opera in a beautifully decorated album

D. 28

GILBERT AND SULLIVAN OPERA

For Prices of Records see page ii

D. 37

"THE GONDOLIERS"

Recorded under the direction of Mr. RUPERT (Orchestral accom-D'OYLY CARTE. paniment conducted by Mr. Arthur Wood

12-inch double-sided black label

ACT I Opening Chorus, Act I, Pt. I-List pening Chorus, Act 1, Pt. 1—List and learn (Bessie Jones, Sarah Jones, Nellix Walker, Ernest Pike, George Baker and Edward Halland (small solos) and Full Chorus)

Opening Chorne, Act. I, Pt. II-For the merriest feliows are we (Bessie Jones, John Harrison, George Baker, (small solos) and Full Chorus)

Opening Chorus, Act I, Pt. III—We're called Gondolieri (John Harrison and George Baker (Soloists) and Full

Opening Chorus, Act I, Pt. IV-Are you peeping? (Edna Thornton, Bessie JONES, JOHN HARRISON, GEORGE BAKER

(Soloists) and Full Chorus)
(a) Quartet—From the sunny Spanish shore (Edna Thornton, Violet Essex, GEORGE BAKER and ERNEST PIKE)

(b) In enterprise of martial kind (George BAKER (Soloist), EDNA THORNTON, VIOLET ESSEX and ERNEST PIKE) D. 33

(a) Recitative—Ah! well beloved; (b)
There was a time (VIOLET ESSEX and ERNEST PIKE)

11212



D. 36

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D. 41

D. 44

D 45

T& SULLIVAT



"THE GONDOLIERS "-continued

No possible doubt whatever (ROBERT RADFORD (Soloist) and Full Chorus) (a) Recitative-But bless my (VIOLET ESSEX and ROBERT RADFORD) D. 39

(b) Quintet—Try we life long (EDNA THORNTON, VIOLET ESSEX, ROBERT THORNTON, VIOLET ESSEX, ROBERT RADFORD, ERNEST PIKE and GEORGE BAKER)

(a) Bridegroom and Bride (FULL CHORUS) (b) When a merry maiden marries (EDNA D. 40 THORNTON (Soloist) and Full Chorus) Finale, Act I, Pt. I—Kind sir, you cannot have the heart (B. JONES)

> (a) Finale, Act I, Pt. II—Recitative— Do not give way (Geo. Baker, with Chorus)

(b) Quartet-A Regular Royal Queen (EDNA THORNTON, BESSIE JONES, ERNEST PIKE and GEORGE BAKER)

Finale, Act I, Pt. III—Now pray what is the cause (John Harrison and George Baker (Soloists), Edna Thornton, Bessie Jones (small solos) and Full

Finale, Act I, Pt. IV—Now Marco, dear, my wishes hear (EDNA THORNTON and BESSIE JONES (Soloists) and Chorus) ACT II

(a) Opening Chorus, Act II—Of happiness the very pith (J. Harrison, George Baker, Ernest Pike, Edward Hal-D. 42 LAND and JOSEPH REED)

(b) Rising early in the morning (GEORGE BAKER, with male Chorus)

Take a pair of sparkling eyes (John HARRISON)

D. 43 Here we are at the risk of our lives (EDNA THORNTON and Bessie Jones (Soloists) and Full Chorus)

> Dance á Cachucha (FULL CHORUS) (a) There lived a king (ROBERT RADFORD (Soloist), JOHN HARRISON and GEORGE BAKER)

(b) Quartet-In a contemplative fashion (EDNA THORNTON, BESSIE JONES, JOHN HARRISON and GEORGE BAKER)

(a) With ducal pomp (EDNA THORNTON and George Baker, with male Chorus)
(b) On the day when I was wedded (Edna

THORNTON) (a) Recitative—To help unhappy com-moners; (b) Small titles and orders (EDNA THORNTON and GEORGE BAKER)

Gavotte—I am a courtier grave and serious (Geo. Baker, with Chorus) Quintet and Finale, Act II—Here is a case unprecedented (EDNA THORNTON. D. 46 BESSIE JONES, SARAH JONES, GEORGE BAKER and E. PIKE)

Complete Opera in a beautifully decorated album

" THE MIKADO "

Recorded under the direction of Mr. RUPERT D'OYLY CARTE. (Orches-tral accompaniment conducted by Mr. Arthur Wood)

12-inch double-sided black label

ACT I "The Mikado," Overture, Pt. I (LIGHT D. 2

OPERA ORCHESTRA) (79)
The Mikado" Overture, Pt. II (LIGHT OPERA ORCHESTRA) (79)

Chorus of men-If you want to know who we are (John Harrison (soloist), GEO. BAKER, E. PIKE and ED. HALLAND) (79) D. 3 A Wandering Minstrel I (with Chorus) (JOHN HARRISON) (79)

(a) Our Great Mikado (with Chorus

(GEORGE BAKER) (79)
(b) Young man, despair likewise to go
(with Chorus) (ROBERT RADFORD) (79)
(4) Recit.—And have I journey'd for a
month (John Harrison and ROBERT D. 4

RADFORD) (79) (b) Behold the Lord High Executioner (with Chorus) (George Baker) (79)

As some day it may happen (with Chorus)

of men) (George Baker) (79) (a) Chorus of Girls—Comes a train of little ladies (Edna Thornton, V. Essex, V. Oppenshaw and Chorus of

Girls) (79) (b) Trio-Three little maids from school

(EDNA THORNTON, V. ESSEX, V. OPPEN-SHAW and Chorus of Girls) (79)

(a) Quintet—So please you, sir, we much regret (with Chorus) (EDNA THORNTON. VIOLET ESSEX, BESSIE JONES, ROBERT RADFORD and GEORGE BAKER) (79)

(b) Duet—Were you not to Ko-Ko plighted? (Violet Essex and John Harrison) (79) Ko-Ko D. 6

Trio-I am so proud (ROBERT RADFORD, GEORGE BAKER and ERNEST PIKE) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played



D. 5



D. 11

BERT&SULLIVAN



"THE	MIKADO	"-continued

Finale, Act I, Pt. I-With aspect stern and gloomy stride (V. Essex, J. Har-rison, R. Radford, G. Baker and

D. 7 RISON, K. KADFORD, G. BAKER and Full Chorus) (79)
Finale, Act I, Pt. II (EDNA THORNTON (soloist), and Full Chorus) (79)
Finale, Act I, Pt. III (EDNA THORNTON (soloist) and Full Chorus) (79)

Аст II

D. 8 Opening Chorus, Act II—Braid the raven hair (Violet Oppenshaw (soloist) and Chorus of Girls) (79) The sun whose rays are all ablaze (VIOLET

Essex) (79)
Madrigal—Brightly dawns our wedding

D. 9 day (EDNA THORNTON, BESSIE JONES, ROBT. RADFORD and ERNEST PIKE) (79) (a) Trio-Here's a how-de-do! (VIOLET ESSEX, JOHN HARRISON and GEORGE

BAKER) (79) (b) Entrance of Mikado and Katisha

(EDNA THORNTON, ROBERT RADFORD D. 10 and Chorus of Girls) (79) A more humane Mikado never did in

Japan exist (with Chorus) (ROBERT RADFORD) (79)

Trio and chorus—The criminal cried as he dropped him down (EDNA Thornton, ROBT. RADFORD and GEO. BAKER) (79)
(a) Glee—See how the Fates their gifts

allot (EDNA THORNTON, BESSIE JONES, . HARRISON, R. RADFORD and G. BAKER) (79)

(b) Duet—The flowers that bloom in the Spring (John Harrison and George BAKER) (79)

(a) Alone and yet alive (EDNA THORNTON)

(b) Willow, tit-willow (GEO. BAKER) (79) (a) There is beauty in the bellow of the D. 12 blast (EDNA THORNTON and GEORGE BAKER) (79)

(b) Finale, Act II—For he's gone and married Yum-Yum (FULL CHORUS) (79)
Complete Opera in a beautifully decorated album

"H.M.S. PINAFORE"

10-inch double-sided plum label

B. 435 Sorry her lot (Mdme. JONES-HUDSON) (79)
Opening Chorus— Hail! Men-o'-Warsmen (AMY AUGARDE and Chorus) (79) The Captain's Song (THORPE and Chorus) (79)

B. 436 Fair moon, to thee I sing (THORPE BATES) (79) B. 437 Over the bright blue sea (CHORUS) (78) Now give three cheers (ALAN TURNER and Chorus) (79)

A British tar is a soaring soul (Chorus) (79) Refrain, audacious tar (Mdme. Jones-Hudson and Ernest Pike) (78)

Things are seldom what they seem B. 438

(AMY AUGARDE and THORPE BATES) (79)

B. 439 Never mind the why and the wherefore (Mdme. Jones-Hudson, Thorpe Bates and ALAN TURNER) (79)
Kind Captain (Peter Dawson and

THORPE BATES) (79) B. 440 In uttering a reprobation (ALAN TURNER and Chorus) (78)

Farewell my own (AMY AUGARDE and

Chorus) (79)
Oh, joy! ob, rapture! (Amy Augarde and Chorus) (79) B 441 Things are seldom what they seem

(Doris Cowan and George Baker) B. 486 There was a time (" Gondoliers "-

Sullivan) (Doris Cowan and George BAKER) (78)

12-inch double-sided plum label Den

A maiden fair to see (ERNEST PIKE and Chorus) (79) NEA-107

C. 5134 The hours creep on apace (Mdme. Jones-Hudson) (78) Messmates, ahov! (CHORUS) (78)

C. 5144

This very night (CHORUS) (78), Part I (THE LIGHT OPERA COMPANY) (81) Gems from "H.M.S. Pinafore," Part II (THE LIGHT OPERA COMPANY) (81) C. 517 (THE LIGHT OPERA COMPANY) (81)
"H.M.S. Pinafore"—Selection I (COLD-

"H.M.S. Pinafore"—Selection II (Cold-STREAM GUARDS) (79)

"THE YEOMEN OF THE GUARD"

(Recorded under the direction of Mr. RUPERT D'OYLY CARTE. (Orchestral accompaniment conducted by Mr. G. W. Byng)

12-inch double-sided black label

"The Yeomen of the Guard "-Overture (LIGHT OPERA ORCHESTRA)
The Yeomen of the Guard "-Selection D. 481 (LIGHT OPERA ORCHESTRA)



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2010



D. 497

D. 498

D. 483



"THE YEOMEN OF THE GUARD "continued

When maiden loves, she sits and sighs (NELLIE WALKER) D. 496 Tower warders, under orders (PETER Dawson (soloist) and Full Chorus)

When our gallant Norman foes (EDNA THORNTON (soloist) and Chorus)
(a) Alas! I waver to and fro (Ruby Heyl, Ernest Pike and Peter

D. 482 DAWSON)

(b) Is life a boon? (DEREK OLDHAM).

(a) Here's a man of jollity (Full Chorus) (b) I have a song to sing, O! (VIOLET ESSEX, GEORGE BAKER and Chorus)

(a) How say you, maiden, will you wed?
(VIOLET ESSEX, GEORGE BAKER and ROBERT RADFORD) (b) I've jibe and joke (George Baker)

'Tis done! I am a bride (Violet Essex). (a) Were I thy bride (NELLIE WALKER)
(b) Oh! Sergeant Meryll, is it true?

(Finale, Act I, Part 1) (DEREK OLDHAM, GEORGE BAKER and Chorus of Men)

Didst thou not, oh, Leonard Meryll! (Finale, Act I, Part 2) (DEREK OLDHAM, ROBERT RADFORD, RUBY HEYL and Chorus of Men).

D. 499 To thy fraternal care, thy sister I com-mend (Finale, Act I, Part 3) (Derek Oldham, Robert Radford, Nellie WALKER and Chorus of Men)

> The pris'ner comes to meet his doom (Finale, Act I, Part 4) (R. RADFORD, P. DAWSON, E. THORNTON, G. BAKER, V. ESSEX (small solos) and Full Chorus)

ACT II Night has spread her pall once more (EDNA THORNTON and Full Chorus)

Oh! a private buffoon is a light-hearted loon (George Baker)

(a) Hereupon we're agreed BAKER D. 484 (GEORGE and ROBERT

THE PERSON NAMED IN STREET

RADFORD) (b) Free from his fetters grim (DEREK (a) Strange adventure! (D. OLDHAM, P. DAWSON, E. THORNTON and B. JONES)
(b) Hark! what was that, sir? (DEREK

OLDHAM, PETER DAWSON and Chorus D. 485 of Men). Like a ghost his vigil keeping (R. RAD-FORD and G. BAKER (Duet), E. HALLARD

(small solo) and Full Chorus) A man who would woo a fair maid (D. Oldham, N. Walker and V. Essex)

(a) When a wooer goes a-wooing (D. Oldham, G. Baker, R. Heyl and V. D. 500 Essex)

(b) Rapture, rapture (EDNA THORNTON and Peter Dawson)

Comes the pretty young bride (Finale, Act II, Part 1) (V. ESSEX, R. HEYL, EDNA THORNTON and Full Chorus) All thought of Leonard Meryll set aside

D. 501 (Finale, Act II, Part 2) (D. OLDHAM, G. BAKER, V. ESSEX and Full Chorus)

Complete opera in a beautifully decorated album

THE SULLIVAN OPERATIC PARTY

10-inch double-sided plum label

In friendship's name ("Iolanthe") B. 399

None but the brave deserve the fair ("Iolanthe") (78) Where Britain rules the

(" Iolanthe") (80)
With cat-like tread (Chorus of Pirates) B. 400 < (" Pirates of Penzance ") (80)

The Judge's Song ("Trial by Jury")

(76)

G. P. HUNTLEY and GEORGE CARROLL B. 402 The Golf Scene ("Three Little Maids' Rubens) (74)

12-inch double-sided plum label

Sea Songs (78)

Entrance and March of the Peers (" Iolanthe") (78) MINSTER SINGERS C. 512

The figures in brackets at end of selections indicate the speed at which the records should be played



COMPLETE WORKS

For Prices of Records see page ii

"THE BOATSWAIN'S MATE " (Dr. Ethel Smyth)

Accompanied by
THE SYMPHONY ORCHESTRA
conducted by the Composer

12-inch double-sided black label

D. 445 Overture—Part I (THE SYMPHONY OR-CHESTRA) (79)
Overture—Part II (THE SYMPHONY OR-CHESTRA) (79)

D. 446 When rocked on the billows (COURTICE POUNDS) (79)
Come into the garden, Maud (Balfe) (COURTICE POUNDS) (78)

(a) A friend and I were on the pier (Frederick Ranalow) (79)

D. 447

BUCKMAN and FREDERICK RANALOW) (79)

The first thing to do is to get rid of the body (Rosina Buckman, Courtice Pounds and Frederick Ranalow) (79)

(a) Oh dear, if I had known (Rosina Buckman and Frederick Ranalow)

D. 448 (b) The Keeper (Piccolo Duet) (GILBERT BARTON and W. GORDON WALKER) (79)
(a) CONTRATINESS (ROSINA BUCKMAN) (79)
(b) What if I were young again (ROSINA BUCKMAN) (79)

"FOUR INDIAN LOVE LYRICS" (Amy Woodforde-Finden)

STEWART GARDNER (Baritone)

10-inch double-sided black label

E. 179 (1) The Temple Bells (79)
(2) Less than the dust (79)

E. 180 (3) Kashmiri Love Song (Pale hands I

(4) Till I wake (79)

"THE FRINGES OF THE FLEET" (Kipling-Elgar)

CHARLES MOTT (the late) (Baritone)

Accompanied by

THE SYMPHONY ORCHESTRA

conducted by

SIR EDWARD ELGAR, O.M.

assisted by

Messrs. Frederick Henry, Frederick Stewart and Harry Barratt

12-inch double-sided black label

D. 453 (1) The Lowestoft Boat (79)
(2) Fate's Discourtesy (79)

D. 454 (3) Submarines (79)
The Sweepers (79)

"IN A PERSIAN GARDEN" (Liza Lehmann)

The Selection and Performance under the direction of the Composer

12-inch double-sided black label

(I) Quartet, "Wake, for the sun," etc. (AGNES NICHOLLS, EDNA THORNTON, HUBERT EISDELL and GEORGE BAKER) (79)

D. 449 (2) (a) Contralto Recit, and Solo, "I sometimes think" (LDNA THORNTON);
(b) Duet, "A book of verses underneath the bough" (AGNES NICHOLLS and HUBERT EISDELL (79)

10-inch double-sided black label

E. 181 (3) Bass Solo, "Myself when young"
(GEORGE BAKER) (79)
The Keys of Heaven (YVETTE GUILBERT)
(79)



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IN A PERSIAN GARDEN-continued

D. 451

12-inch double-sided black label

(4) Soprano Recit, and Solo, "I sent my soul, through the invisible" (AGNES NICHOLLS) (79)

(5) (a) Tenor Solo, "Alas! that Spring should vanish with the rose" (HUBERT D. 450

EISDELL' (79)
(b) Contralto Solo, "The worldly hope men set their hearts upon" (EDNA

THORNTON) (79)

(6) Quartet, "They say the lion and the lizard keep" (AGNES NICHOLLS, EDNA THORNTON, HUBERT EISDELL and GEORGE

BAKER) (79)
(7) Tenor Recit. and Solo, "Ah! moon of my delight" (HUBERT EISDELL) (79)

(8) (a) Bass Solo, "As then the tulip" (GEORGE BAKER) (79)

(b) Quartet, "Alas! that Spring should vanish with the rose " (AGNES NICHOLLS, D. 452 EDNA THORNTON, HUBERT EISDELL and GEORGE BAKER) (79)

The Lute Player (Allitsen) (STEWART GARDNER) (81)

"A LOVER IN DAMASCUS" Suite

(Amy Woodforde-Finden) 10-inch double-sided black label

(I) Far across the Desert Sand (STEWART GARDNER) (79)

In the former stought or of the control of the land of

Training arrays, executed to cool and other A.

E. 176 (2) Where the Abana flows (STEWART GARDNER) (79)

(3) Beloved in your absence (VIOLET Essex) (79) E. 177 (4) How many a lonely caravan (STEWART

GARDNER) (79) (5) It in the Great Bazaars (VIOLET

(5) If in the Great Place Essex (79)
(6) Allah be with us (Violet Essex and Stewart Gardner) (79) E. 178

"THE STARLIGHT EXPRESS" (Sir Edward Elgar, O.M.)

Orchestra conducted by the Composer 12-inch double-sided black label

The Organ Grinder's Songs, No. 1, "To the children " (CHARLES MOTT, the late)

D. 455 The Organ Grinder's Songs, No. 2, "The Blue-Eyes Fairy" (CHARLES MOTT, the late) (78)

The Organ Grinder's Songs, No. 3, "My Old Tunes" (CHARLES MOTT, the late) D. 456

"Curfew Song" (Orion) (CHARLES MOTI, the late) (78)
(a) Song, "Come little winds" (CHARLES MOTT, the late) (78)

(b) Wind Dance (Orchestra) (78)
(a) Tears and laughter (Agnes Nicholls)

D. 457 (b) Sunrise Song (AGNES NICHOLLS) (78)

The Laugher's Song (Agnes Nicholls) (78)
Finale—"Hearts must be soft-shiny
dressed" (Agnes Nicholls and Charles D. 458 MOTT) (78)

THE STREET WORLD IN VIOLET IN VIOLET BY

Ciri Kademid Love Senge (Pole Sweds 1 Love D. GW Liv TOLL scale (29)

The figures in brackets at end of selections indicate the speed at which the records should be played





CHOIR RECORDS

For Prices of Records see page ii

MORNING PRAYER. CHURCH OF ENGLAND

By the Rev. Canon Fleming (the late), the Rev. J. R. Parkyn and the Choir of St. Andrew's, Wells Street, W.

12-inch double-sided black label

Opening Sentences-A General Confession —The Absolution (The Rev. J. R. PARKYN and CHOIR) (78)
The Lord's Prayer—Responses—Venite (The Rev. J. R. PARKYN and CHOIR) (78) D. 331

Special Psalms

23rd, The Lord is my Shepherd. D. 332 42nd, Like as the Hart (THE CHOIR) (78) Te Deum laudamus (The Choir) (78) Jubilate Deo—The Apostles Cro Creed-Prayers and Responses (The REv. J. R. PARKYN and CHOIR) (78)

A Prayer for the Clergy and People-A D. 333 Prayer for all sorts and conditions of General Thanksgiving-A Prayer of St. Chrysostum-The Grace (The Rev. Canon Fleming, B.D. (the late) and Choir (78)

10-inch double-sided black label

Special Psalms-148th, O Praise the Lord of Heaven 150th, O Praise God in His Holiness (The CHOIR) (78)

E. 136 The Second Collect for Peace-The Third Collect for Grace—A Prayer for the King's Majesty—A Prayer for the Royal Family (The REV. J. R. PARKYN and CHOIR) (78)

WESTMINSTER ABBEY CHOIR

Conducted by Sir Frederic Bridge, C.V.O., M.A., Mus.Doc., Organist, Westminster Abbey)

10-inch double-sided black label

Ring out with jocund chime (Sir F. BRIDGE) (80)

WESTMINSTER CATHEDRAL CHOIR Come to the Manger (WADDINGTON) (80)

12-inch double-sided black label

In sorrow and in want (SIR F. BRIDGE) (80) D. 334 When the crimson sun has set (arr. GREATHEAD) (80)

Rejoice in the Lord (Homage Anthem)
(SIR F. BRIDGE) (Solo by EDWARD LLOYD) (81) D. 21

WESTMINSTER CATHEDRAL CHOIR When I survey the Wondrous Cross (Tune, Rockingham-Miller) (79)

WESTMINSTER CATHEDRAL CHOIR

Under the direction of Dr. R. R Terry, Musical Director, Westminster Cathedral 10-inch double-sided black label

Arise, shine (Anthem) (Elvey) (78) Good people all—Carol (arr. Dr. Terry) (with organ and bells) (78) E. 138

Nearer, my God, to Thee (80) E. 139 -Vespers and Compline (78)

Cold French Carol (78)
E. 140 To us a Child is born (arr. Dr. Terry)
(with organ and bells) (78) Come to the Manger (WADDINGTON) (80)

WESTMINSTER ABBEY CHOIR E. 137 Ring out with jocund chime (SIR F. BRIDGE) (80)

12-inch double-sided black label

D. 335 Adeste Fideles, Pt. I (80)

Adeste Fideles, Pt. II (80) Kyrie and Gloria from Mass, Æterna Christi (*Palestrina*) (80)

D. 336 Nazareth (harmonised) (Gounod) (78)

Motet--Ave Verum Corpus (Mozart) (80) D. 337 O Salutaris Hostia (Elgar) (80)

Responses and Preface with Sanctus from Mass, Æterna Christi (Palestrina) (80)
Responses and Agnus Dei from Mass,
Æterna Christi (Palestrina) (80) D. 338

See amid the winter snow (80) D. 339 (a) We three Kings of Orient are (80)

(b) Good Christian Men (Hopkins) (80) Te Deum, Pt. I (Francesco Anerio) (79)
Te Deum, Pt. II (Francesco Anerio) (79)
Sanctus from "St. Cecilia" Messe Solen-D. 340

nelle (Gounod) (80) D. 341 BEN MILLETT Adore te Devote (de Zulueta) (79)

When I survey the Wondrous Cross (Tune, Rockingham-Miller) (79) WESTMINSTER ABBEY CHOIR Rejoice in the Lord (Homage Anthem) D. 121

(SIR F. BRIDGE) (Solo by EDWARD LLOYD) (81)



These records should be played with "His Master's Voice"needles, sold only in boxes bearing our copyright picture "His Master's Voice" on the lid.

- Color



TALKING RECORDS



TALKING RECORDS

For Prices of Records see page ii

SPEECHES

BECK. James M.

12-inch double-sided black label

Conclusion of Speech at the Luncheon of the "Pilgrims' Club" on 28th November, 1918, Celebration of American Thanksgiving Day (79)

ARTHUR BOURGHER

ARTHUR SOURCHER

"Course of the

Mr. Asquith's Speech on "Causes of the War" (78)

His Eminence the Cardinal ARCHBISHOP OF WESTMINSTER

10-inch double-sided black label

E. 158 Speech on Education (74)
COUNT TOLSTOI (the late)
Thoughts from the Book "For Every
Day" (85)

COLERIDGE, the Hon. Stephen 12-inch double-sided black label

D. 371 Speech on "Mercy to Animals" (80)
The Earl of Meath
Speech on "The Empire Movement" (80)

MAUDE, Cyril

12-inch double-sided black label

D. 372 Speech (78)
ARTHUR BOURCHIER
The Dagger Speech, "Macbeth" (78)

The Rt. Hon. the Earl of MEATH, P.C., K.P.

12-inch double-sided black label

D. 370 A Message to the Boys and Girls of the Empire (80)
Address on the Empire Movement (80)
Speech on the Empire Movement (80)

D. 371 Hon. STEPHEN COLERIDGE Speech on "Mercy to Animals" (80)

POLITICAL SPEECHES

Rt. Hon. H. H. ASQUITH, M.P.

12-inch double-sided black label

D. 379 Speech on the Budget (80)
Rt. Hon. Winston Churchill, M.P. Speech on the Budget (80)

BOURCHIER, Arthur

12-inch double-sided black label

D. 384

Mr. Lloyd George's Speech at the Queen's Hall, on September 19th, 1914, entilled "The Empire's Honour "—Part 1 (79)
Mr. Lloyd George's Speech at the Queen's Hall, on September 19th, 1914, entilled "The Empire's Honour "—Part 2 (79)
Mr. Asquith's Speech on "Causes of the War" (78)

JAMES M. BECK

D. 366 Conclusion of Speech at the luncheon of the "Pilgrims' Club" on 28th November, 1918, Celebration of American Thanksgiving Day (79)

Rt. Hon. Winston CHURCHILL, M.P.

12-inch double-sided black label

D. 379 Speech on the Budget (80)
Rt. Hon. H. H. Asgurru.
Speech on the Budget (80)
Speech on the General Election, December, 1918 (80)

D. 380 Rt. Hon. J. R. CLYNES, M.P.
Speech on the General Election, December,
1918 (80)

Rt. Hon. J. R. CLYNES, M.P.

12-inch double-sided black label

Speech on the General Election, December, 1918 (80)
Rt Hon. WINSTON CHURCHILL, M.P.

D. 380 Rt Hon. Winston Churchill, M.P. Speech on the General Election, December 1918 (80)

The figures in brackets at end of selections indicate the speed at which the records should be played





Rt. Hon. D. Lloyd GEORGE, M.P. 12-inch double-sided black label

D. 381 Speech on the Budget (80)
Mr. JOSIAH C. WEDGWOOD, M.P.
Land and Labour (80)

Hon. Arthur LEE, M.P. 10-inch double-sided black label

E. 165 On the Navy (78)
Rt. Hon. Walter Long, P.C., M.P.
On Home Rule (78)

12-inch double-sided black label

D. 382 On the Navy (78)
Capt. Pretyman
On the Navy (78)

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Rt. Hon. Walter LONG, P.C., M.P.

10-inch double-sided black label

B. 165 On Home Rule (78)
Hon. ARTHUR LEE, M.P.
On the Navy (78)

12-inch double-sided black label
| Speech on the General Election, December,

D. 383 Rt. Hon. G. H. ROBERTS, M.P. Speech on the General Election, December, 1918 (80)

Capt. PRETYMAN

12-inch double-sided black label

D. 382 On the Navy (78)
Hon. ARTHUR LEE, M.P.
On the Navy (78)

F.M. LORD ROBERTS, V.C., K.G. (the late)

12-inch double-sided black label

D. 367 {Speech on National Service—Pt. I (78) Speech on National Service—Pt. II (78) D. 368 {Speech on National Service—Pt. III (78) Speech on National Service—Pt. IV (78) D. 369 {Speech on National Service—Pt. V (78) Speech on National Service—Pt. VI (78)

Rt. Hon. G. H. ROBERTS, M.P. 12-inch double-sided black label

Speech on the General Election, December, 1918 (80) Rt. Hon. WALTER LONG, P.C., M.P.

D. 383 Rt. Hon. Walter Long, P.C., M.P. Speech on the General Election, December, 1918 (78)

IIis Excellency Monsieur VENIZELOS, the Greek Premier

10-inch double-sided black label

E. 163 Speech delivered at the Mansion House on November 16th, 1917 (78)
Sir H. Beerbohm Tree (the late)
Soliloquy on the death of Kings (77)

Mr. Josiah C. WEDGWOOD, M.P.

12-inch double-sided black label

D. 381 Land and Labour (80)
Rt. Hon. D. LLOYD GEORGE, M.P.
Speech on the Budget (80)

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RECITATIONS, TALKING, etc.

For Prices of Records see page ii

AINLEY, Henry

(with the SYMPHONY ORCHESTRA conducted by Sir EDWARD ELGAR, O.M.)

12-inch double-sided black label

D. 177 Carillon—Sing, Belgians, sing (Chantons, Belges, chantons)—Pt. I (Elgar-Cammaerts) (78)
Carillon—Sing, Belgians, sing—Pt. II (78)

BOURCHIER, Arthur

12-inch double-sided black label

D. 372 The Dagger Speech (" Macbeth ") (78)
CYRIL MAUDE
Speech (78)

FLEMING, Rev. Canon (the late)

10-inch double-sided black label

E. 159 The Bells—Verses I, 2 and 3 (E. A. Poe) (78)
The Bells—Verse 4 (78)
The Charge of the Light Brigade (Tennyson) (78)

E. 160 Scene from "The Scarlet Pimpernel"
(76)

GRENFELL, Dr., C.M.G.

12-inch double-sided black label

D. 376 Adrift on an Ice-floe (80)
Rt. Hon. Viscount Galway
Hunting Calls (78)

PEARY, Commander Robert E. (the late)

12-inch double-sided black label

D. 377 The Discovery of the North Pole (80)
Sir Ernest Shackleton
The Dash for the South Pole (80)

SHACKLETON, Sir Ernest, M.V.O.

12-inch double-sided black label

D. 377 The Dash for the South Pole (80)
Commander PEARY (the late)
The Discovery of the North Pole (80)

TERRY, Fred, and Julia NEILSON

(Assisted by ALFRED KENDRICK and MALCOLM CHERRY)

10-inch double-sided black label

E. 160 Scene from "The Scarlet Pimpernet" (76)
Rev. Canon Fleming (the late)
The Charge of the Light Brigade (Tennyson) (78)

TOLSTOI, Count (the late)

10-inch double-sided black label

E. 158
Thoughts from the Book "For Every Day" (85)
ARCHBISHOP OF WESTMINSTER
Speech on Education (74).

TREE, Sir H. Beerbohm

10-inch double-sided black label

E. 161 Antony's Lament over the body or Junus Cæsar (" Julius Cæsar ") (74) Falstaff's Speech on Honour (" Henry IV,"

Falstaff's Speech on Honour ("Henry IV,"
Pt. I, Act V, Scene 1) (74)
Hamlet's Soliloquy on Death ("Hamlet")

E. 162 (75) Svengali mesmerises Trilby (75) Soliloquy on the death of Kings (77)

E. 163 Monsieur Venizelos
Speech delivered at the Mansion House on
November 16th, 1917 (78)

WALLER, Lewis (the late)

10-inch double-sided black label

E. 164 Charge of the Light Brigade (Tennyson)
(81)
Henry V at Harfleur (Shakespeare) (81)

MISCELLANEOUS

GALWAY, the Rt. Hon. Viscount, M.F.H.

12-inch double-sided black label

D. 376 Hunting Calls (78)
Dr. Grenfell, C.M.G.
Adrift on an Ice-floe (80)

The figures in brackets at end of selections indicate the speed at which the records should be played





D. 378

IS RECORDS



SISIE - MA

GAS SHELL BOMBARDMENT

12-inch double-sided black label (The profits derived from the sale of this record will be devoted entirely to The King's Fund for the Disabled)

Actual recording of the gas shell bom-bardment, by the Royal Garrison Artillery (9th October, 1918) prepara-tory to the British Troops entering Lille (79)

A PUZZLE RECORD The Conundrum (A paradox) (78)

Ewry bridged you to be me seen

A PUZZLE RECORD

12-inch double-sided black label

The Conundrum (A paradox) (78)
Gas Shell Bombardment

GAS SHELL HOMBARDMENT
Actual recording of the gas shell bombardment, by the Royal Garrison
Artillery (9th October, 7918) preparatory to the British Troops entering
Lille (79) D. 378

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HUMOROUS RECORDS

HUMOROUS AND MUSICAL COMEDY, ETC.

BERRY. W. H.

10-inch double-sided black label

When the heart is young (Talbot) (" The Boy ") (79) I could love a nice little girl (Rubens)

(" High Jinks ") (78)

12-inch double-sided black label

It must be very trying to be mad (Talbot)
("Who's Hooper?") (79) What are the wild waves saying? (Talbot)

what are the wiid waves saying f. (I albot)

("Who's Hooper?") (79)

I want to go to bye-bye (Monekton)

("The Boy") (79)

What is life without love? (Talbot and Greenbank) ("High Jinks") (79)

(For other records of W. H. Berry, see pages 94, 120 and 130)

CHEVALIER. Albert

10-inch double-sided black label (Wot's the good of hanyfink? (Ingle) (81)

VIOLET LORAINE There's an angel watching over me (Novello) ("Who's Hooper?") (79)

12-inch double-sided black label D. 373 The Fallen Star (Chevalier-West) (78) My Old Dutch (Ingle) (81)

'E can't take a roise out of oi (West) (81)

D. 374 E can't take a toise of Chevalier (81)

D. 375 Our little Nipper (Ingle) (81)

D. 375 Wot vur do ee luv oi? (West) (81)

CLARE, Tom

10-inch double-sided black label

The Hindenburg Trot (Clare) (79) E. 166 We'll sigh for the days of the War (Grey) (78)

Come and Jazz with me (Grey) (79) ELSIE JANIS

E. 167 The Darktown Strutters Ball (A jazz

melody) (Brooks) (79) On the day when the world goes dry (Randall) (79)

E. 198 Captain Cutts of the cruiser " What Not " (Sterndale-Bennett) (79)

12-inch double-sided black label

(Fritz (Gilbert and Pether) (79) D. 385 { What did you do in the Great War, daddy? (Newman) (79)
D. 336 { Rumours (Lee and Weston) (79)
D. 75 { Rumours (Lee and Weston) (79)

D. 336 The Gay River (Braham) (78)
D. 387 Women's work (Clare and Pearson) (79)
Eggs! eggs! (Neat) (79)

(For other records of Tom CLARE, see page 121)

DELYSIA, Alice

12-inch double-sided black label

(A merry farewell (Waltz.song) (H. Darewski

and Lassailly) ("Carminetta") (78)
Clicquot (with Chorus) (H. Darewski)
("Carminetta") (79)



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IMOROUS RECORI



ELSIE, Lily

12-inch double-sided black label

D. 421 Cupid, Cupid (Norton) (" Pameta ") (79)

ESSEX, Violet

10-inch double-sided black label

Bohemia (Rubens) ("The Happy Day")

E. 173-NORMAN GRIFFIN Carry on the good work (Ayer) ("Yes, Uncle!") (79)
Cleopatra's Nile (with Chorus) (Norton)

Chu Chin Chow ") (79) E. 172 When a pullet is plump (Norton) ("Chu Chin Chow ") (79)

12-inch double-sided black label

[I love you so (Norton) (" Chu Chin Chow ")

D. 417 VIOLET ESSEX and COURTICE POUNDS Any time's kissing time (Norton) ("Chu Chin Chow ") (79)

(For other records of V:ouer Essex, see pages 64, 106 and 122)

GORDON, Marjorie

12-inch double-sided black label

The tickle toe (with CHORUS) (Dialogue-FRANKLYN BELLAMY) (Hirsch) ("Going D. 420-Up'') (79) The touch of a woman's hand (with CHORUS) (Hirsch) ("Going Up ") (79)

GRIFFIN, Norman

10-inch double-sided black label

Carry on the good work (with CHORUS) (Ayer) ("Yes, Uncle!") (79) VIOLET ESSEX E. 173-Bohemia (Rubens) ("The Happy Day") (78)

12-inch double-sided black label

(Ninny, Nonny, No (Ayer) ("Yes, Uncle!") Norman Griffin and Davy Burnaby Would you believe it? (Ayer) ("Yes, Uncle!") (79) D. 426

GROSSMITH, George

12-inch double-sided black label

Every little girl can teach me something new (Novello) ("Theodore & Co.") (78) LESLIE HENSON D. 424 My friend John (Novello) ("Theodore & Co.") (78)

HENSON, Leslie

12-inch double-sided black label

My friend John (Novello) ("Theodore & Co.") (78) D. 424 GEORGE GROSSMITH Every little girl can teach me something new (Novello) ("Theodore & Co.") (73)

HITCHCOCK, Raymond

12-inch double-sided black label

When you're all dressed up and no place to go (Sylvio Hein) (" Mr. Manhattan ") D. 413

STANLEY LUPINO On the Staff (Novello) (" Arlette ") (78)

JAMES, Julia

12-inch double-sided black label

Widows are wonderful (Ayer) ("Yes, Uncle!") (78) LEE WHITE D. 427

Somebody's coming to tea (Smith, Weston and Lee) ("Cheep!") (78)

JANIS, Elsie

10-inch double-sided black label

The Darktown Strutters Bail (A Jazz Melody) (Brooks) (79) E. 167 TOM CLARE

Come and jazz with me (Grey) (79)

I love them all a little bit (Kildare)
("Hullo, America!") (79)
The Jazz Band (Janis and Kildare)
("Hullo, America!") (79) E. 174

12-inch double-sided black label

Smiles (Roberts) (79) Yaaka Hula Hickey Dula (Goetz, Young D. 388 ana Wendling) (79)

Give me the moonlight, Pt. I (Tilzer) (" Hullo, America!") (79) Give me the moonlight, Pt. II (79) D. 435

And Manual Color The figures in brackets at end of selections indicate the speed at which the records should be played





IMOROUS RECORI



LAUDER, Sir Harry

10-inch double-sided black label

- E. 168 Good-bye till we meet again (Lauder) (81) E. 168 Oueen among the heather (80)
 E. 169 Hey, Donal' (80)
 Wee Jean Macgregor (80)
- E. 170 I wish I had someone to love me (77)
 Trixie from Dixie (Lauder) (79)

12-inch double-sided black label

- Appeal for £1,000,000 for maimed Scottish Soldiers and Sailors (78) 1 Shouther to Shouther (Shoulder to Shoulder) (Lauder) (78)
- D. 389 A wee Deoch an' Doris (Lauder) (31)
 Bonnie Maggie Tamson (Lauder) (79)
 A wee hoose 'mang the heather (Lauder
 and Elion) (79)
- D. 390 Back, back to where the heather grows (Lauder) (78) Bonnie Leezie Lindsay (81)
- D. 391 I think I'll get wed in the summer (Lauder)
- D. 392 Breakfast in bed (Lauder) (81) Every lassie loves a laddie (81)
- D. 393 Doughie the baker (Lauder) (79) I love a lassie (79)
- I'm going to marry-arry (Lauder) (79) D. 394 It's nice when you love a wee lassie (Lauder) (81)
- It's nicer to be in bed (Lauder) (79) D. 395 \ I've loved her ever since she was a baby
- (81)I've something in the bottle for the D. 396 morning (79)
- Mr. John Mackay (81) Nanny (I never loved another lass bu: you) (Lauder) (78) D. 397
- Roaming in the gloaming (Lauder) (81) North, South, East and West (Lauder) (79) D. 398 Saftest o' the family (81)
- O, sing to me the auld Scotch sangs (J. F. D. 399
- Leeson) (78)
 She is my Daisy (81)
 She is my Rosie (Lauder) (79) D. 400 She is my Ross for me (Lauder) (80)
- D. 401 Somebody's waiting for me (Lauder) (79)
 Ta-ta, my bonnie Maggie darling (Lauder
 and Grafton) (80)
- D. 402 Stop yer tickling, Jock (78)
 The Lass of Killiecrankie (81) That's the reason noo' I wear a kilt (80)
- D. 408 The Message Boy (Lander) (81) The British Bulldog's watching at the door (Lauder) (78)
 The Kilty Lads (Lauder) (80)
- D. 404

- The Portobello Lass (Lauder) (80) D. 405 The same as his father did before his (Lauder) (81)
- The Wedding of Sandy McNab (77)
 The waggle o' the kilt (Lauder) (79) D. 406 We all go hame the same way (Lauder) D. 407
- We parted on the shore (81)
- D. 408 Ticklie Geordie (81)
 Tobermory (80)
 D. 409 When I get back to bonnie Scotland (81)
 When I was twenty-one (Lauder) (81)
- D. 44) I love to be a sailor (Lauder) (79) Jean (Lauder) (78)
- D. 441 The Lads who fought and won (Lauder) (79)
 The wedding of Lauchie McGraw (80)

(For other records of HARRY LAUDER, see page 63)

LORAINE, Violet

10-inch double-sided black label

- There's an angel watching over me (Novello) ("Who's Hooper?") (79)
 ALBERT CHEVALIER E. 175
 - Wot's the good of hanyfink ? (Ingle) (81)

12-inch double-sided black label

- From here to Shanghai (Berlin) (79) D. 56 Just a baby's prayer at twilight (Jerome) All the world will be jealous of me (Ball)
- D. 410 The Wight and the Dairy Maid (Torrens)
- T'm sorry I made you cry (Cless) (79) Dreams (Torrens) (79) Mickey (Moret) (78) D. 4114
- D. 412 VIOLET LORAINE and WALTER JEFFERIES Runaway heart (Torrens) (79)
- Runaway neart (10000000)
 College days (Ayer) ("The Bing Boys on Broadway") (79)
 Hello! New York (Ayer) ("The Bing Boys on Broadway") (79)
 Something Oriental (Ayer) ("The Bing Boys on Broadway") (79)
 VIOLET LORAINE and WALTER JEFFERIES D. 428
- D. 429 Day after Day (Ayer) ("The Bing Boys on Broadway") (79) Let the great big world keep turning
- (Ayer) (" The Bing Girls are There ") D. 431 (79)
 - So he followed me (Headley) ("The Bing Girls are There ") (79)



These records should be played with "His Master's Voice" needles, sold only in boxes bearing our copyright picture "His Master's Voice", on the lid.

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ECORD



LORAINE, Violet-continued

Here comes Tootsie (Finck) ("Round the Map") (78)
Some girl has got to darn his socks (Finch) D. 438

(" Round the Map ") (78)

D. 439

("Round the Map") (78)
Some day I'll make you love me (Ayer)
("Round the Map") (78)
VIOLET LORAINE, ALPRED
and NELSON KEYS
D.S.O. and V.A.D. (Rice and Burnaby)
("Round the Map") (78)
The Wedding Jazz (Novello) ("Who's
Hooper?") (79)
W. H. BERRY and ERNEST PIKE
Come, landlord, fill the flowing bowl
(Novello) ("Who's Hooper?") (79)

D. 444 (Novello) ("Who's Hooper?") (79) You'd be surprised (Berlin) (79)

D. 475 Oh! the woman in room 13 (Donaldson) The Gipsy warned me (Weston and Lee)

(79) Oh, by jingo! oh, by gee! (Von Tilzer) D. 487 Oh! how I laugh when I think how I

cried about you (White) (79) If Mr. Cupid went on strike (Alleyn) (79)

LUPINO, Stanley

12-inch double-sided black label

On the Staff (Novello) ("Arlette ") (78)
RAYMOND HITCHCOCK

D. 413 When you're all dressed up and no place to go (Sylvio Hein) ("Mr. Manhattan")

POUNDS, Courtice

10-inch double-sided black label

When a pullet is plump (Norton) ("Chu Chin Chow") (79) VIOLET ESSEX

E. 172 Cleopatra's Nile (Norton) (" Chu Chin Chow ") (79)

WHITE, Lee

12-inch double-sided black label

Where did that one go to? (Smith, Weston and Lee) (" Cheep! ") (78)
LEE WHITE and CLAY SMITH

Don't blame me (Smith, Weston and Lee)
("Cheep!") (78)

D. 433

Good-bye, Madame Fashion (Smith, Weston and Lee) ("Cheep!") (78) I shall see you to-night (Smith, Weston and Lee) ("Cheep!") (78) Somebody's coming to tea (Smith, Weston and Lee) ("Cheep!") (78) JULIA JAMES Widows are wonderful (Aug.) ("Vac.)

D. 427 Widows are wonderful (Ayer) ("Yes, Uncle!") (79)

DUETS, etc.

BARNES, Winifred, and Joseph COYNE

12-inch double-sided black label

Love in my heart is ringing (Telephone duet) (Le Feuvre) ("Arlette") (78)
Didn't know the way to (Novello) ("Arlette") (78)

18) Introd that of inches

BERRY, W. H., and Violet LORAINE

12-inch double-sided black label

Wonderful love (Novello) ("Who's Hooper?") (79)

It's nice to be home once more (Talbot) ("Who's Hooper?") (79)

BERRY, W. H., and

Ernest PIKE

12-inch double-sided black label

Come, landlord, fill the flowing bowl (Novello) ("Who's Hooper?") (79) VIOLET LORAINE

The Wedding Jazz (Novello) ("Who's Hooper?") (79)

COYNE, Joseph, and Marjorie GORDON

12-inch double-sided black label

(First act, second act, third act (Hirsch)

("Going Up") ("9)

J. COYNE, A. MELFORD, R. BYFORD and F. BELLAMY

Down! Up! Left! Right! (Finale, Act 2)

(Hirsch) ("Going Up") (79) D. 418

The figures in brackets at end of selections indicate the speed at which the records should be played







ELSIE, Lily, and Owen NARES

12-inch double-sided black label

D. 422 Waltz Theme, and Cupid—Finale, Act 2 (Norton), ("Pamela"), (79)
I'm so very glad I met you (Norton)
("Pamela"), (79)
It's not the things you've got (Norton)
("Pamela"), (79)
REGINE FLORY and NELSON KEYS

Some sort of somebody (Kern) (" Vanity Fair ") (79)

ESSEX, Violet, and Courtice POUNDS 12-inch double-sided black label

Any time's kissing time (Norton) ("Chu Chin Chow ") (79) VIOLET ESSEX

D. 417 I love you so (Norton) ("Chu Chin Chow")

FLORY, Regine, and Nelson KEYS

12-inch double-sided black label

(Some sort of somebody (Kern) (" Vanity Fair ") (79)
Luy Elsie and Owen Nares D. 423-It's not the things you've got (Norton)
("Pamela") (79)

GORDON, Marjorie, and H. De BRAY

12-inch double-sided black label

Kiss me (Hirsch) ("Going Up") (79) MARJORIE GORDON and EVELYN LAYE D. 419 If you look in her eyes (Hirsch) ("Going Up ") (79)

GORDON, Marjorie, and Evelyn LAYE

12-inch double-sided black label

(If you look in her eyes (Hirsch) (" Going Up ") (79)
MARJORIE GORDON and H. DE BRAY D. 419

[Kiss me ! (Hirsch) (" Going Up ") (79)

GRIFFIN, Norman, and Davy BURNABY

12-inch double-sided black label

Would you believe it? (Ayer) ("Yes, Uncle!") (79) Norman Griffin

D. 426 Ninny, Nonny, No (Ayer) ("Yes, Uncle!")

GROSSMITH, George, and Madge SAUNDERS

12-inch double-sided black label

All I want is somebody to love me (Kern)

'Theodore & Co.") (78)
LESLIE HENSON and DAVY BURNABY D. 425 Three hundred and sixty-five days (Kern) (" Theodore & Co.") (78)

HENSON, Leslie, and Davy BURNABY

12-inch double-sided black label

Three hundred and sixy-five days (Kern) "Theodore & Co.") (78)
GEORGE GROSSMITH and MADGE D. 425 SAUNDERS All I want is somebody to love me (Kern) (" Theodore & Co.") (78)

JANIS, Elsie, and Owen NARES

12-inch double-sided black label

The picture I want to see (Kern) ("Hullo, America!") (79)
E. Janis, O. Nares, W. West and S. Lupino D. 434 Après la guerre (Hilliam) ("Hullo, America!") (79)

LORAINE, Violet, and Jose LI COYNE

12-inch double-sided black label

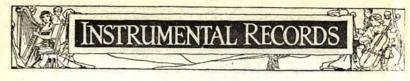
Do you like me? (Darnley) ("The Bing Girls are There") (79) VIOLET LORAINE and WALTER D. 430 <

JEFFERIES First love, last love, best love (Ayer) (" The Bing Boys on Broadway ") (79)



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NO TO



LORAINE, Violet, and Walter JEFFERIES

12-inch double-sided black label

D. 429 Day after day (Ayer) ("The Bing Boys on Broadway") (79)
VIOLET LORAINE
Something Oriental (Ayer) ("The Bing

Something Oriental (Ayer) ("The Bing Boys on Broadway") (79) First love, last love, best love (Ayer) ("The Bing Boys on Broadway") (79)

D. 430 | Bing Boys on Broadway ") (79) | VIOLET LORAINE and JOSEPH COYNE | Do you like me? (Darnley) ("The Bing Girls are There") (79)

D. 412 Runaway heart (Torrens) (79)
VIOLET LORAINE
Mickey (Moret) (78)

WHITE, Lee, and Clay SMITH

12-inch double-sided black label

D. 432 Don't blame me (Smith, Weston and Lee) ("Cheep!") (78)
LEE WHITE
Where did that one go to? (Smith, Weston and Lee) ("Cheep!") (78)

LORAINE, Violet, Alfred LESTER, and Nelson KEYS

12-inch double-sided black label

D. S.O. and V.A.D. (Rice and Burnaby)
("Round the Map") (78)
VIOLET LORAINE

Some day I'll make you love me (Ayer)
("Round the Map") (78)

COYNE, Joseph, Austin MELFORD, Roy BYFORD and Frank BELLAMY

12 inch double-sided black label

D. 418 Down! Up! Left! Right! (Finale, Act 2) (Hirsch) ("Going Up") (79)

JOSEPH COYNE and MARJORIE GORDON
First act, second act, third act (Hirsch)
("Going Up") (79)

JANIS, Elsie, Will WEST, Owen NARES, and Stanley LUPINO

12-inch double-sided black label

D. 434

America!") (79)

ELSIE JANIS and OWEN NARES

The picture I want to see (Kern) ("Hullo, America!") (79)

INSTRUMENTAL RECORDS

For Prices of Records see page ii

VIOLONCELLO

EVANS, C. Warwick

10-inch double-sided black label

E. 141 Mon cœur s'ouvre à ta voix ("Samson et Dalila"—Saint-Saëns) (78)
When you're away (Herbert) ("The Only Girl") (79)

E. 142

Ballade (Warwick Evans) (79)

BORIS HAMBOURG

From the land of the sky-blue water
(Cadman, arr. Hambourg) (78)

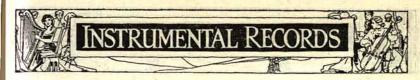
12-inch double-sided black label

D. 342 A Keltic Lament (Foulds) (78)
Murmuring breezes (Jensen) (79)
D. 343 Sonata—Pt. I (Eccles) (79)

D. 343 Sonata—Pt. I (Eccles) (79) Sonata—Pt. II (Eccles) (79) Solemn Melody (Walford Davies) (78)

D. 344 BORIS HAMBOURG Chant sans paroles (Tchaikousky) (80)

The figures in brackets at end of selections indicate the speed at which the records should be played



HAMBOURG, Boris

10-inch double-sided black label

From the land of the sky-blue water (Cadman, arr. Hambourg) (78) E. 142 C. WARWICK EVANS Ballade (WARWICK EVANS) (79)

12-inch double-sided black label

(Chant sans paroles (Tchaikovsky) (80) C. WARWICK EVANS Solemn Melody (Walford Davies) (78) D. 344

HARRISON, Beatrice

10-inch double-sided black label

E. 148 (César Cui) (78) (Op. 50, No. 9) Slumber Song (Rimsky-Korsakov) (78)

Chanson Grecque (Seligmann) (79)
Chanson Indoue ("Sadko"—Rimsky-E. 186 Chanson Korsakov) (19) Sicilienne (Henschel) (78)

E. 205 Sarabande in E flat (Bach, arr. Henschel)

12-inch double-sided black label

D. 345 Impromptu, G. Major (Schubert) (79) Ave Maria (Op 52, No. 4) (Schubert) (78) Gigue in C Major (Unaccompanied) (Bach) (79)

D. 346 Vito—Spanish Dance (Op. 54, No. 5) (Popper) (79)

D. 474 Gavotte (Op. 23, No. 2) (Popper) (79)

D. 474 Sarabande in D (Piano acc. by Sir George Henschel) (Bach, arr. Henshel) (79)

HOLLMAN, Jacques

10-inch double-sided black label

(Ave Maria (Schubert) (74) JACQUES RENARD Melodie (Massenet) (with organ acc.) (80)

12-inch double-sided black label

Andante religioso (pianoforte accompani-ment) (Hollman) (78) Petite Valse (Hollman) (78) D. 260

D. 261 Sérénade (Block) (78) Traumerei (Schumann) (78)

RENARD, Jacques

10-inch double-sided black label

E. 12 Mélodie (Massenet) (with organ acc.) (80) Ave Maria (Schubert) (74)

12-inch double-sided black label

Ave Maria (Schubert) (81) W. H. Souire Si mes vers avaient des ailes (Hahn) (73)

SHARPE, Cedric

10-inch double-sided black label

A Memory (Goring Thomas, arr. Squire) E. 144 Roses of Picardy (Haydn Wood) (79)

Prière (Squire) (77) Salut d'amour (Op. 12) (Elgar) (79) E. 1454

E. 146 Serenade (*reme) (10)
Slumber Song (Schubert, arr. Squire) (79)
La Paloma (*Yradier) (78)
E. 147 PERCY GRAINGER (Planoforte) Serenade (Pierne) (78)

Shepherd's Hey (Grainger) (80) Allegretto (Wolstenholme) (79) Screnade (Widor) (79) E. 188

E. 210 Amourette (MacCunn) (78) Sarabande (Sulzer) (78)

12-inch double-sided black label

D. 436 Largo in G ("Serse"—Händel) (78)
The Broken Melody (Van Biene) (79)
D. 437 Romanze (G) (Op. 26) (Svendsen) (79) D. 437 Reverie (Dorothy Forster) (79)

SOUIRE, W. H.

10-inch double-sided black label

(" Tales of Hoffmann "-Barcarolle Offenbach) (80) E. 148 La Danza (Tarantella Napolitana) (Rossini, arr. Piatti) (78)

E. 149 Gavotte No. 2 (Popper) (76) La Cinquantaine (Gabriel-Marie) (80)

E. 150 Mazurka (Chopin) (80)
Melody in F (Rubinstein) (76)
E. 151 O Star of eve ("Tannhäuser"—Wagner) E. 151 | Simple Aveu (Thome) (76)

12-inch double-sided black label

D. 348 Air (Bach, arr. Squire) (78) Serenade (Squire) (80)

Angels guard thee (Godard) (80) Ave Maria (Gounod) (78)



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strumental Record



SQUIRE, W. H.—continued

Drink to me only with thine eyes (Jonson) 0.350 (81) Le Cygne (Saint-Saëns) (81) Silver threads among the gold (Danks, arr. Squire) (78) Valse Apache (Van Biene) (80) D. 351

Si mes vers avaient des ailes (Hahn) (78) Jacques Renard D. 347ve Maria (Schubert) (81)

FLUTE OF A MARKET

the fraction decalition that he LEMMONE, John

10-inch double-sided black label

E. 192 Andalouse (Op.20, No. 8) (Pessard) (Piano acc. played by Maurice Lefarge) (73)
The Spinning Wheel (Spindler) (Unaccompanied) (78)

12-inch double-sided black label

D. 352 Scherzo Capriccio ((Sabathil) (80)
Win I among the trees (Briccialdi) (81)
By the Brock—Idyll (Op. 33) (Wetzer)
Chano acc. played oy Daine Melba) (19) D. 477 The Nightineale (Donjon) (Piano acc. played by Maurico Lefarge) (79) Boleco-Spanish Dance (Pessard) (Piano acc. played by Maurice Letarge) (79) ADA SASSOLI (Harp) and JOHN LEMMONE D. 76 Concerto for Harp and Flute—First movement (Mozart) (Plano acc, played by Maurice Lefarge) (79)

HARPSICHORD

WOODHOUSE, Mrs. Violet Gordon

10-inch double-sided black label

Nobody's Gigge (from the Fitzwilliam Virginal Book) (Farnaby) (circa 17th century) (79)

E. 203 Three English Folk Dances—(1) New-castle "; (2) Heddon of Fawsley "; (3) "Step Back " (arr. Cecil J. Sharp)

Sonata in D major (Scarlatti, 1685-1757) (79)Sonata in A major (Scarlatti, 1685-1757)

Caprice Chinois (Scott) (79) (79)

12-inch double-sided black label

(a) L'Arlequin (Couperin, 1668-1733) (79) (b) Tambourin (Rameau, 1683-1764) (79) (a) Gavotte (Purcell, (1658-1695) (79) (b) Prelude (Bach, 1685-1750) (79) D. 490 Fugue in D minor (Bach, 1685-1750) (79)
Fugue in E minor (Bach, 1685-1750) (79) D. 491

PIANOFORTE

BACKHAUS, Wilhelm

12-inch double-sided black label

(a) Moment Musical (Scuhbert) (b) Hark, hark the lark (Schubert) (79) D. 170 (a) Etude (Op. 10, No. 7) (Chopin) (b) Waltz in D Flat (Chopin) (79) D. 73 Bohemian Dance (Smetana) (80) Waltz in A Flat (Op. 42) (Chopin) (81)

DE GREEF, Arthur

12-inch double-sided black label

Carnival in Vienna—Finale (Op. (Schumann) (79) Arabesque (Schumann) (79)

Melody in F (Rubinstein) (79)
Pensee Musicale (Ronaid) (78)
Feuille d'Album (Grieg) (79)
March of the Dwarfs (Grieg) (78)

GRAINGER, Percy

(Played on a Chappell Concert Grand Piano)

10-inch double-sided black label

E. 147 Shepherd's Hey (Grainger) (80) CEDRIC SHARPE ('cello) La Paloma (Yradier) (78)

12-inch double-sided black label

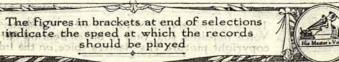
D. 353 Mock Morris Dances (Grainger) (79)
Toccata (Debussy) (79)

HAMBOURG, Mark

(Played on a Chappell Concert Grand Piano)

10-inch double-sided black label

Bees' Wedding (Mendelssohn) (73)





NSTRUMENTAL RECO



HAMBOURG, Mark-continued

- E. 13 Etude—A Major (Poldini) (79)
 Humoreske (Op. 101, No. 7) (Dovidk) (78)
- E. 14 Scherzo from Sonata, E Flat (Op. 31) (Beethoven) (81)

12-inch double-sided black label

- D. 63 Etude in G Flat (Moszkovski) (81) Kiss Waltz (Johann Strauss) (78)
- (a) L'Oiseau Prophète (Schumann) (b) Patrol March ("Ruins of Athens") (Beetheven, art. Rubinstein) (79) Liebesträume (Liszi) (78) D. 64 La Campanella (Liszt) (79)
- D. 65 Italian Concerto First Movement (Back)
- D. 66 Moonlight Sonata—Pt. I (Beethoven) (81) Moonlight Sonata—Pt. II (Beethoven) (81) D. 67 Nocturne, No. 18 in E Major (Chopin) (79) Polonaise in B Flat (Chopin) (79)
- Norwegian Bridal March (Op. 19, No. 2)
- D. 68 (Grieg) (80) (a) Pastoral; (b) Cappriccio (Scarlatti) (81) Prelude (Debussy) (78)
- D. 69 (a) Prelude in G Flat (Rachmaninov) (78) (b) Étude in C Sharp Major (Scriabine) (78) (Prelude in C Sharp Minor (Op. 3, No. 2)
- (Rachmaninov) (78) D. 70 Sonata in C Major (Op. 2, No. 3 (Last movement) (Beethoven) (78)
- (a) Waltz in D Flat; (b) Etude in G Flat (Chopin) (78) Waltz in A Flat (Op. 42) (Chopin) (79) The Harmonious Blacksmith (Hands)
- D. 72 LANDON RONALD "L'Enfant Prodigue " Selection (Wormser)
- Polonaise in A major (Chopin) (78) D. 483 Marche Militaire (Schubert) (78)

LAMOND, Frederic

12-inch double-sided black label

[Erl King (Schubert-Listt) (79)

IRENE SCHARRER D.81 Allegro scherzando, from Pianoforte Concerto in G Minor (Op. 22) (Saint-Saens) (79)

MOISEIVITCH, Benno

10-inch double-sided black label

- Le Coucou (The Cuckoo) ("Pièce de Clavecin"—Daquin (78)

 E. 10 (a) Pretude in C Minor (Op. 28, No. 20) (Chopin)
 - (b) Valse in D Flat (Op. 64) (Chopin) (78)

12-inch double-sided black label

- D. 57 Berceuse (Chopin) (79)
 Chant Polonais (Chopin-Listt) (78)
- (a) Bird Song; (b) The Sea (Palmgren) D. 58 Jeux d'eau (Water Play) (Ravel) (78),
- (Capriccio in B Minor (Op. 76, No. (Brahms) (79) D. 96 Nocturne the left hand only) (for (Scriabine) (78)
- Clair de lune (Debussy) (79) D. 59 Jardins sous la pluie (Rain in the garden) (Debussv) (78)
- D. 462 Gavotte et Variations (Rameau) (79) Pastorale e Capriccio (Scarlatti) (79)

DE PACHMANN, Vladimir

10-inch double-sided black label

12 each double-sided black lated

Mazurka, Op. 50, No. 2, A flat major (Chopin) (78) E. 80 Mazurka, Op. 59, No. 3, F sharp minor (Chopin) (78)

12-inch double-sided black label

- [Ballade, Op. 47, A flat (Chopin) (78) D. 262 Etude in E minor, Op. 25, No. 5 (Chopin) (78)
- Funeral March (Marche Funèbre), Op. 35. No. 2 (Chopin) (78)
 (a) Prélude, Op. 28, No. 24 (Chopin) (78)
 (b) Etude, Op. 10, No. 5 (Chopin) (78) D. 264
- D. 263 Nocturne, G. major (Twelfth Nocturne, Op. 37, No. 2) (Chopin) (78)
 Nocturne, Op. 15, F. major (Chopin) (78)
- (a) Prophet Bird (Schumann) (78) (b) Spring Song, Op. 62 (Mendelssohn) (78) (a) Venetian Gondola Song, Op. 30, No. 6,
- D. 265 F sharp minor (Mendelssohn) (78) (b) Spinning Song, Op. 67, No. 4, C major (Mendelssohn) (78)

11.00



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NSTRUMENTAL RECORD



RONALD, Landon

(Played on a Chappell Concert Grand Piano)

10-inch double-sided black label

"L'Enfant Prodigue "-Pierrot's Love Declaration to Phrynette (Wormser) (78) Sir George Henschel (Bass) Das Wandern (Schubert) (78)

12-inch double-sided black label

" L'Enfant Prodigue " Selection (Wormser) (78) MARK HAMBOURG The Harmonious Blacksmith (Handel)

SCHARRER, Irene

(Played on a Chappell Concert Grand Piano)

12-inch double-sided black label

(a) Etude in A Flat (Op. 25, No. 1) (Chopin) (81)
D. 82 (b) Etude in F Minor (Op. 25, No. 2) (Chopin) (81)
Etude in E Flat Major (Chopin) (79) (a) Etude in G Flat (Op. 25, No. 9) (Chopin) (80)

D. 83 (b) Valse in D Flat (Op. 64, No. 1) (Chopin) (80) Funeral March (Chopin) (79) (a) Etude in G Sharp Minor (Op. 25, No. 6)

(Chopin) (79)
(b) Danse Negre (Scott) (79)
Nocturne in C Minor (Chopin) (79)
(a) Etude in G Flat (Chopin)
(b) Bees' Wedding (Mendelssohn) (79)
"Tipperary"—Fire D. 84 D. 85 < Tipperary "-Five Variations (Goodhart)

Fantaisie Impromptu (Chopin) (78)

Rhapsody (Liszt) (81) D. 87 Intermezzo in E Flat (Schumann) (79) Rondo Capriccioso (Mendelssohn) (81) Allegro scherzando, from Pianoforte Concerto in G Minor (Op. 22) (Saint-D. 81 Saens) (79)

FREDERIC LAMOND Erl King (Schubert-Lizst) (79)

VIOLIN

FAIRLESS, Margaret

12-inch double-sided black label

D. 34 Scherzo-Tarantella (Wieniavski) (78) Aria (Bach) (78)

HALL, Marie

10-inch double-sided black label

E. 2 A boree (Moffat) (78)

E. 2 Berceuse from "Miniature Suite" E. 2 Berceuse from Miniature Suite 20, No. 8) (César Cui [78])
E. 15 Canzonetta (Op. 6) (d'Ambrosio) (78)
Serénade (d'Ambrosio) (79)
E. 16 Gavotte (Bach) (78)
Humoreske (Dvořák) (78)

E. 17 Humoreske (Tor Aulin) (78) Le Cygne (Saint-Saëns) (79)

E. 18 La Précieuse (Kreisler) (78) Minuet (Beethoven) (81)

12-inch double-sided black label

D. 76 (a) Bourrée (Hāndel) (80)

D. 76 (b) L'abeille (Schubert) (80) Jota Arogonesa (Op. 27) (Sarasate) (79)

Cavatina (Raff) (80) Moto Perpetuo (Paganini) (78) D. 77 3 Sarabande et Tambourin (Leclaire) (79)

Sarabande et l'ambourin (Lectave) (19)
Romance (Op. 9) (d'Ambrosio) (18)
Concerto in B Minor (Op. 61) Allegro
(Elgar) (Accompanied by the Symphony Orchestra, conducted by Sir
EDWARD ELGAR, O.M.) (19)
Concerto in B Minor (Op. 61) Andante D. 79

(79)

Concerto in B Minor (Op. 61) Allegro Molto (79) D. 80 Concerto in B Minor (Op. 61) Cadenza (Lento) (79)

JOACHIM, Prof. Joseph (the late)

12-inch double-sided black label

Hungarian Dance, D Minor, No. 2 (Brahms) (75) PHILHARMONIC STRING QUARTET Death and the Maiden (Variations in D Minor) (Schubert) (79)

The figures in brackets at end of selections indicate the speed at which the records





MACMILLEN, Francis

10-inch double-sided black label

E. 152 Minuet (Mozart) (81) Sérénade à la Colombine (Pierne) (81)

MENGES, Isolde

10-inch double-sided black label

(Hungarian Dance, No. 7 (Brahms) 80) PHILHARMONIC STRING QUARTET Canzonetta in E Flat (Mendelssohn) (79) E. 206 Minuet in F major (Handel) (78) Hungarian Dance, No. 20 (Brahms) (78)

* 12-inch double-sided black label

D. 354 Hungarian Dance in A, No. 2 (Brahms)

Nocturne in E Minor (Chopin) (78) D. 355 Polonaise in D (Op. 4) (Weinsavski) (79)

DE SARASATE, Pablo (the late)

10-inch double-sided black label

E. 183 Tarantelle (Sarasate) (78) Prélude (Bach) (78)

SZIGETI, Joska

12-inch double-sided black label

Andante and Variations (" Kreutzer Sonata "-Beethoven) (79) Valse Triste (Sibelius) (76) Ungarische Weisen (Liszlo) (78) D. 266 Zephir, Op. 35, No. 5 (Hubay) (78)

THOMAS, Tessie

10-inch double-sided black label

E. 154 La Capricieuse (Elgar) (79)
Irish Cradle Song (Esposito) (79)

12-inch double-sided black label

D. 356 Ballade (Vieuxtemps) (79) D. 356 Polonaise (Vieuxtemps) (79)
D. 357 "Carmen," Selection I (Bizet) (78)
"Carmen," Selection II (Bizet) (78)
Capriccio Valse (Wieniavski) (79)

D. 358 2me Brillante (Op. 21) Polonaise (Wieniavski) (79)

DUET HARP AND FLUTE

SASSOLI, Ada (Harp) and John LEMMONE (Flute)

12-inch double-sided black label

Concerto for Harp and Flute-First movement (Mozart) (Piano acc. played by Maurice Lefarge (79) JOHN LEMMONÉ (Flute) Spanish Dance (Pessard) (Piano acc. played by Maurice Lefarge) (18)

TRIOS

HAMBOURG, Mark, Marjorie HAYWARD, and C. Warwick EVANS

12-inch double-sided black label

Scherzo from Trio in D Minor (Op. 40) (Mendelssohn) (79) D. 60 Presto from Trio in G Major-Pt. I (Op. 1,

No. 2) (Beethoven) (79)
Theme and Variations from Trio in A Minor—Pt. I (Op. 50) (Tchaikovsky) (79)
Theme and Variations from Trio in A
Minor—Pt. II (Op. 50) (Tchaikovsky)

RENARD TRIO (Violin, 'Cello, and Piano)

10-inch double-sided black label

Barcarolle (" Tales of Hoffmann "-(Offenbach) (80) Berceuse (Jarnefeldt) (80)

12-inch double-sided black label

Adagio from Trio 4, Op. 2 (Beethoven) D. 359 (78)Lied (Schumann) (81)

D. 360 Andante Religioso (Thome) (80) Sérénade (Widor) (81)

Familiengemälde (Op. 34, No. 4)

D. 361 (Schumann) (80) Love's Garden (Schumann) (80) D. 362 (Slavonic Dance in C (Dvořák) (80) Song without words (Mendelssohn) (81)



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W.t.



STRUMENTAL RECOR

OUARTETS

HAMBOURG, Mark, SAA Marjorie HAYWARD, C. Warwick EVANS, and Frank BRIDGE

12-inch double-sided black label

(Scherzo from Quartet in B Flat (Op. 41) (Saint-Saëns) (79)

M. HAMBOURG, M. HAYWARD, C. W. EVANS, H. KINZE, and F. D. 62 BRIDGE Scherzo from Quintet in E Flat (Op. 44)

(Schumann) (79)

PHILHARMONIC STRING OUARTET

10-inch double-sided black label

1 Cherry Ripe (arr. Frank Bridge) (79)

Marche Militaire (Op. 51) (Schubert) (79) Gavotte ("Mignon"—Thomas) (79) E. 156 Spring Song (Mendelssohn) (78)

E. 157 (Minuet (Boccherins) (78) (Quartet in D Major (Slow movement) (Tchaihovsky) (79) (Canzonetta in E Flat (Mendelssohn) (79)

E. 153 ISOLDE MENGES (violin) Hungarian Dance, No. 7 (Brahms) (80) Orientale (Op. 15) (Glazounov) (78) E. 199 Orientale (Op. 13) (Mozart) (78)

12-inch double-sided black label

Death and the Maiden (Variations in D Minor) (Schubert) (79)

D. 88 Prof. Joseph Joachim (the late) (violin) Hungarian Dance, D Minor, No. 2 (Brahms) (75)

Quartet in A Major (Op. 41, No. 3) Part 1 (Schumann) (79)

D. 13 Quartet in A Major (Op. 41, No. 3) Part Adams they This a. the

D. 14 Sally in our Alley (arr. Frank Bridge) (78)
Londonderry air (arr. Frank Bridge) (79)
Piano Quartet, No. 2, in G. Minor (1st Movement) (Op. 21, (Holbrooke) (JOSEF HOLBROOKE at the Piano) (79)
Piano Quartet, No. 2, in G. Minor (2nd Movement) (Op. 21) (Holbrooke) (JOSEF HOLBROOKE at the Piano) (79)

The Mally No. (Each Paicle (79)

D. 479 Three Idylls—No. 1 (Frank Bridge) (78)
Three Idylls—No. 3 (78)

RENARD QUARTET

(Violin, 'Cello, Piano, and Flute)

12-inch double-sided black label

D. 363 Chant sans paroles (Tchaikovsky) (81) Spinning Song (Mendelssohn) (81)

D. 364 Slavische Tanze, No. 8 (Dvořák) (80) Humoreske (Dvořák) (80)

D. 365 Sérénade d'amour (Von Blon) (80) Sizilietta (Von Blon) (80)

QUINTET

tox) consumacy militrateurs

HAMBOURG, Mark, Marjorie HAYWARD, C. Warwick EVANS, Herbert KINZE, and Frank BRIDGE

12-inch double-sided black label

Scherzo from Quintet in E Flat (Op. 44) (Schumann) (79)

Control Follows (Finishment City)

(37) arrangen

(Scaumann) (19)
M. Hambourg, M. Hayward
C. W. Evans, and F. Bridge
Scherzo from Quartet in B Flat (Op. 41)
(Saint-Saëns) (79) D. 62

Bind tools bedievelded bank in

(1: 40) similar complete par year

13, 280 (September 1890 1 = (1 max) (30) Commercial (Figure 1997) (73)
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The figures in brackets at end of selections indicate the speed at which the records should be played not

Company of the Compan





"His Master's Voice"

DOUBLE-SIDED

Ten- and Twelve-inch Plum Label Records

(excepting where otherwise marked)

BE THOUGHT SANGROND I I

BALLAD MUSIC, etc.

For Prices of Records see page ii

ALLEN, Perceval (Soprano) 10-inch double-sided plum label Come unto Him (Air) ("Messiah"— Hāndel) (76) How beautiful are the feet ("Messiah"—

Time and thelifty (Countries) (80)

How beautiful are the feet ("Messiah"—

Händel) (76)

Rejoice greatly (Air) ("Messiah"—Händel)

del) (76)

Lift up your heads (" Messiah "—Händel)
(Choir) (77)

12-inch double-sided plum label

Scenes that are brightest ("Maritana"—
C. 443) Wallace) (80)
1 dreamt that I dwelt ("Bohemian Girl"
—Balfe) (82)
Ave Maria (Gounod-Bach) (violin by

C. 444

ERNEST LAWRENCE (78)

Easter Hymn ("Cavalleria Rusticatala"—Mascagni) (with Westminster
Cathedral Choir) (80)

I know that my Redeemer (Air) ("Messiah"—Händel) (78)

C. 478 siah"—Hāndel) (78)
Madame Dews
O thou that tellest (Air) ("Messiah"—
Hāndel) (78)

BAKER, Elsie (Contralto) 10-inch double-sided plum label

B. 544 { A perfect day (Bond) (79) I love you truly (Bond) (79) Voices of the woods (Melody in F) (Rubinstein) (78) B 616 { Olive Kline

Spring (Printemps) Valse chantée (Leo Stern) (78) B. 784 Two Roses (Hallett Gilberte) (79)
RUBY HEYL
Wait (Guy d'Hardelot) (79)

12-inch double-sided plum label

C. 422 Old Folks at Home (Foster) (78) Home, sweet Home (Bishof) (78)

BATES, Thorpe (Baritone)

10-inch double-sided plum label

testal manic being elducti deni-di

B. 312 Stars may forget (Groome) (81)
The Admiral's Broom (Bevan) (80)

B. 313 The Vacabond (Molloy) (80)
The Yeoman's Wedding Song (Poniatouski) (80)

(Four Jolly Sailormen (German) (78)

B. 314 Four Jolly Sailormen (German) (78) Long ago in Alcala (Messager) (81) B. 315 The Arrow and the Song (Balfe) (81) Because (Cowen) (81)

B. 559 Messmates (Löhr) (79)
Denis O'Neil (Tenor)
Little Irish Girl (Löhr) (79)

12-inch double-sided plum label

C. 433 The Deathless Army (Trotèré) (80)
The Midshipmite (Adams) (81)
(a) Jock the Fiddler; (b) The Balladmonger ("Songs of the Fair"—Easihope Martin) (78)

(a) Langley Fair; (b) Fairings ("Songs of the Fair"—Easthope Martin) (80)

(The dear homeland (Slaughter) (81)

C. 441 PETER DAWSON
The Floral Dance (Katie Moss) (81)



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BEELEY, Marion (Contralto) 12-inch double-sided plum label

C. 445 Songs my mother sang (Grimshaw) (80)
My hips (Barrast) (81) The call of the homeland (Teschemucher)

OLGA, ELGAR and ELI HUDSON The sunshine of your smile (Ray) (78)

BENSON, Maurice (Baritone) 10-inch double-sided plum label

B. 687 Ben the Bo'sun (Stephen Adams) (78)
The old grey Fox (White) (78)
B. 693 An old Salt's Varn (Manville Brooke) (79)
The Veteran's Song (Stephen Adams) (79)

12-inch double-sided plum label

The Bo'sun, the Gunner and me (Trotère) C. 790. PETER DAWSON I'm a Roamer (Mendelssohn) (79)

BLACK, Jenny (Contralto) 10-inch double-sided plum label

B. 971 Afton Water (Hume) (79) Lochnagar (Traditional) (79) O, sing to me the auld Scotch songs (Traditional) (79)

Jock o' Hazeldean (Traditional) (79)

BURNETT, Robert (Baritone)

10-inch double-sided plum label Loch Lomond (Traditional) (80)

PETER DAWSON B. 319 Love and Wine ("Gipsy Love"-Lehar) (81)

CAROL, Stella (Soprano) 12-inch double-sided plum label

C. 605 The Swallows (Cowen) (79) Lo, here the gentle lark (Bishop) (79)

CASTLES, Amy (Soprano) 10-inch double-sided plum label

Angels guard thee ('cello obbligato) (Godard) (75) B. 325 La Serenata (Braga) ('cello by W. H. SQUIRE) (75)

CRAMPTON, Ernest (Baritone) of the Crampton Concert Parties

10-inch double-sided plum label When Love calls (Crampton) (80)

B. 504 DENIS O'NEIL Phil the Fluter's Ball (French) (80)

12-inch double-sided plum label

(The Old Belfry (Crampton) (80) C. 618 -DENIS O'NEIL
The Mountains of Mourne (French) (78) (For Crampton duets see page 111)

CROSS, Jean (Soprano)

10-inch double-sided plum label Castles in the air (Ballantine) (79) B, 977 { Castles in the air (Scott Gatty) (79)

DAWSON, Peter (Baritone)

10-inch double-sided plum label

The Blue Dragoons (Kennedy Russell) (80) REINALD WERRENRATH B. 318 Little grey home in the west (Löhr) (80)
Love and Wine ("Gipsy Love"—Lehar) (81)

B. 319 ROBERT BURNETT Loch Lomond (Tradi ional) (80)

The blind ploughman (Clarke) (78)
The Call (Herbert Oliver) (78)
The old sexton (Russell) (79)
The Armourer's Song ("Robin Hood"— B. 777 B. 785

de Koven) (79) A Bachelor Gay (Tate) (" The Maid of the Mountains") (78)

Louise Leigh and Peter Dawson B. 805 A Paradise for two (The Key to your Heart) (Tate) ("The Maid of the Mountains ") (78)

Down among the dead men (Macfarren) B. 851 O Mistress mine (Sullivan) (79)

The Green Hills o' Somerset (Eric Coates) B. 874

The Soul of England (Lewis Barnes) (78)

Your England and mine (Simpson) (79) B. 910

Home! Canada! Home! (Hennessy) (79)
The Skipper's Yarn (Marks) (79)
And so do 1! (A Nautical Ditty) (Rosse) B. 1057

The figures in brackets at end of selections indicate the speed at which the records should be played





DATE	UCON	Dat	er-cont	
DAV	VSUN.	Per	er-cont	191 WEA

Festal song (When radiant nymphs around thee cluster) (The chant of Bacchus) (McCall) (79)

I have twelve oxen (Ireland) (79) B. 1137 A banjo song (Bandanna (Op. 22, No. 4) (Homer) (79) My sword and I (Byng) (79) B. 1141

12-inch double-sided plum label

Asleep in the Deep (Petrie) (78) Bedouin Love Song (Pinsuti) (78) Anchored (Watson) (81) C. 437 At Santa Barbara (Kennedy Russell) (80) Hybrias the Cretan (Elliott) (80)

C. 438 I fear no foe (Pinsuti) (81) Thou'rt passing hence (Sullivan) (78) C 439 Sincerity (Emilie Clarke) (81)
The Floral Dance (Katie Moss) (81)

C. 441 THORPE BATES The dear Homeland (Slaughter) (81)

The Bandolero (Leslie Stuart) (78) C 459 GERVASE ELWES So we'll go no more a-roving (White) (78)

The Watchman (Squire) (79)
The Cobbler's Song (Norton) ("Chu Chin Chow") (79)
I'm a Roamer (Mendelssohn) (79) C. 758

MAURICE BENSON C. 790 The Bo'sun, the Gunner and me (Trotère)

Follow me 'ome (Ward-Higgs) (78) C. 958 King of the clouds (Lewis) (78)

A word, allow me! (Prologue—Part I) ("Pagliacci"—Leoncavallo) (78) C. 968 A song of tender mem'ries (Prologue, Part II) (78)
The Little Admiral ("Songs of the Fleet"

-Stanfori) (79)
The call of the sea ("A Southern Maid") (Fraser-Simpson) (79) (For other records of PETER DAWSON, see page

122)

DESMOND, Vera (Soprano)

10-inch double-sided plum label B. 1001 A night of romance (Nicholls) (79) The ragtime pipes of Pan (Romberg) (79) (For other records of VERA DESMOND, see page 122

DEWS, Mdme. (Contralto)

10-inch double-sided plum label

B. 326 Abide with me (Liddle) (75) Caller Herrin' (75) The Promise of life (Cowen) (74) B. 327 Love's old sweet song (Molloy) (73) 12-inch double-sided plum label

He shall feed His flock (Air) (" Messian ' -Händel) (76) He was despised (Air) ("Messiah"-Händel) (75)

O Thou that tellest (Air) (" Messiah "-Händel) (78)

C. 478 PERCEVAL ALLEN I know that my Redeemer (Air) ("Messiah"—Händel) (78) O rest in the Lord ("Elijah"-Men-C. 485 Madame JONES-HUDSON Hear ye, Israel (" Elijah "-Mendelssohn)

DICKESON, Gertie (Soprano)

10-inch double-sided plum label 32 H B. 302 In an old-fashioned town (Squire) (78)
My ships (Barratt) (78)

EISDELL, Hubert (Tenor)

10-inch double-sided plum label

A little world of love (Kennedy Russell) B. 732 A wild, wild rose (Dorothy Forster) (79)

Bird of love divine (Haydn Wood) (80) B. 733 A Lullaby (with celeste) (Gould) (78)
Blue eyes I love (Clarke) (78)
Dream o' Nights ("The Mill of Dreams"

—Eric Coates) (78) B. 734

Down in the Forest (Landon Ronald) (78)

B. 735 Come to me (Wadham) (77)
B. 736 Farewell to Summer (Noel Johnson) (79)
Love Lily (Thomson) (78)
B. 737 Flow'r of Brittany (Lohr) (79)
Galwayh the Sac/Pa

Galway by the Sea (Barclay) (79) I don't suppose (Trotère) (79) B. 738 Mother mine (Lewis Barnes) (79)

B. 739 If thou wert blind (Noel Johnson) (79)
My message (Guy d'Hardelot) (80)
R. 740 Love Ships (Kitty Parker) (79)

B. 740 4 Megan (Ivor Novello) (79)

O Flower divine (Haydn Wood) (79 B. 741 Red Devon by the Sea (Clarke) (80) The Land of long ago (Lilian Ray) (78)

B. 742 4 The little white town (Guy d'Hardelot) (78) Thank God for a garden (Teresa del Riego)

B. 743 The road to love (Kitty Parker) (79)

Where my caravan has rested (Löhr) (81) Madrigal (Chaminade) (78)



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EISDELL, Hubert—continued
Offerings (with celeste) (Gould) (31)
B. 745 \ My memories (with celeste and violing
B. 775 \ Wait (Guy d'Hardelot) (79)
(11 an old fashioned town (Squire) (19)
B. 799 (Until (Sanderson) (78)
So fair a nower (Lonr) (18)
Dear hands that gave me violets (Haydn
B. 831 \ Wood) (79)
The Joy Bird (Lewis Barnes) (79)
(Do you remember? (Haydn Wood) (78)
B. 850 A little home with you (Dorothy Forster)
served in (78) maps if treated any point
Concellent love again (Vitte Darber) (79)
B. 876 Steppin' down along the road (Wilson) (78)
(Poses of a summer day (Elliott) (70)
B. 900 Roses of memory (Dorothy Forster) (79)
A lesson in love (Kitty Parker) (79)
B. 99) A lesson in love (Kitty Parker) (19)
AS a Stat (A tity I timer) (18)
B. 1038 Rose of the morning (Haydn Wood) (79)
Garden of summer (Porsier) (19)
(Bird of June (acc. by the composer)
B. 1062 (Dorothy Forster) (79)
A Surmise (Rober) (79)
The music and the words (Kitty Parker)
B. 1085 (79)
Little rose among the roses (Clarke) (79)
12-inch double-sided plum label
(Angels guaru thee (with 'dello) (Godard)
C. 738 (78) Tarise from dreams of thee (Salaman) 78
(20)
C. 789 Come sing to me (Jack Thompson) (80)
Awake! (Pelissier) (81)
C. 740 Land of delight (Sanderson) (76)
(Love's garden of roses (Hayan Wood) (18)
C. 741 Melanie (Weatherley-Coates) (79)
Ninette (ae Zuiueta) (80)
C. 742 { Parted (Tosti) (80)
(Speak (with violin) (1 0314) (10)
C. 743 Somewhere a voice is calling (Tate) (81)
Sweet early violets (Sherrington) (78)
(Fleanore (Hulbert) (79)

C. 899 Eleanore (Hull	bert) (79) (" Prairie Pictures ") (Leh-
ELWES, Gerva	To the Atlantage and the
Phyllis has su B. 320 Lane Wilson	e-sided plum label ch charming graces (arr. by i) (81)

Sigh no more, ladies (Aiken) (80) Absent, yet present (M. V. White) (81)
(a) To Daisies (Quilter); (b) Song of the
Blackbird (Quilter) (81) B. 321

Ich liebe dich (Grieg) (78) Morning Hymn (Henschel) (81)

12-inch double-sided plum label

(So we'll go no more a-roving (While) C. 459 -PETER DAWSON (The Bandolero (Leslie Stuart) (78)

ESSEX, Violet (Soprano)

12-inch double-sided plum label

Songs my mother used to sing (79) C. 871 Three wonderful letters from home (Hanley) (78)

(For other records of VIOLET ESSEX, see pages 64, 92 and 122)

10-inch double-sided plum label

B. 1096 The String of Pearls (Lyall Phillips) (78) A leafland lullaby (Haydn Wood) (78) (a) How do I know I love you? (b) Which? (Who is now my lover true?) B. 1114 (Hewitt) (78) VIOLET ESSEX and PETER DAWSON I want the sun and moon ("A Southern Maid") (Ivor Novello) (79)

FRIEL, Hugh (Tenor)

12-inch double-sided plum label

B. 969 My ain wee house (Munro) (79) Ae fond kiss (Scott Gatty) (79) B. 970 Mary (Richardson) (79)
The Scottish emigrant's farewell (Hume)

(79)

LIMITED A TOTAL OR STATE GLYNNE, Walter (Tenor)

10-inch double-sided plum label

I care not if the cup I hold (Drinking song) ("Rose of Persia"—Sullivan) B. 1097 (78)In love (Lohr) (78)

I dream of a garden of sunshine (Lohr) B. 1103

Passing by (E. C. Purcell) (78) Heart of spring (Montague Phillips) B. 1125-(78)

Mary O'Neill (Hardy) (78) Love sends a little gift of roses (Openshaw) (78)

B. 1142 Fleurette, 1 shall never forget (Haydn Wood) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played





H. BBAN

GREEN, Topliss (Baritone) 10-inch double-sided plum label

B. 564 A short cut (Trotère) (78)
Kitty, what a pity (Fletcher) (78) B. 609 The love of my heart (Nutting) (79) Barnicombe Fair (Kennedy Russell) (79) In an old-fashioned town (Squire) (78) HERBERT TEALE

Jean upon the Uplands (Robertson) (78) 12-inch double-sided plum label

The last call (Sanderson) (79) Queen of my heart (" Dorothy "-Cellier) C. 775

HARDING, Evelyn (Soprano) 10-inch double-sided plum label

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n

Dearest, I bring you daffodils (Dorothy Forster) (81) Madame Jones-Hudson B. 330 Rose in the bud (Dorothy Forster) (81) Down Vauxhall way ("Songs of London"—Oliver) (80)

London"—Oliver) (80)

B. 495 Gretna Green (" Songsof Merry England" -Oliver) (80)

12-inch double-sided plum label (Spring's awakening (Sanderson) (79)

CARRIE TUBB
The valley of laughter (Sanderson (80) C. 447 4 The dancing lesson (Oliver) (79) C. 702 Love the Pedlar (German) (79)

HARRISON, Charles W. (Tenor) 10-inch double-sided plum label

Where my caravan has rested (Lohr) (78) B. 351 PERCY WHITEHEAD Last Year (White) (78) Macushla (MacMurrough) (78) B. 352 PERCY WHITEHEAD Back to Ireland (Stanford) (78)

B. 511 A Dream (Bartlett) (79)
Little grey home in the west (Lohr) (79) B. 512 I hear you calling me (Marshall) (79)

A little love, a little kiss (Silest) (79)

B. 666 Mother Machine (Olcott and Ball) (79) Alice, where art thou ? (Ascher) (79)

12-inch double-sided plum label

A furtive tear (" Elixit of Love "-Donizetti) (78) All hail, thou dwelling pure and lowly (" Faust ") (Gounod) (78)

HELDER, Ruby (Lady Tenor) 10 inch double-sided plum label

B. 298 { Tell me you care (Elliott) (78) Have you forgotten ? (Geehl) (78) To be near you (Coole) (78)

B. 299 When other lips ("Bohemian Girl"— Balfe) (78)

B. 332 Tilsing thee songs of Araby (Clay) (80)
Courage (Van den Henvel) (79)
B. 1118 The sweetest song of all (Wakefield) (78)
Moon of the desert (H. Oliver) (78)

12-inch double-sided plum label

It with all your hearts (" Elijah "-Mendelssohn) (78) You are all the world to me (Squire) (78) C. 419

My Queen (Blumenthal) (78) C. 420 d

For all Eternity (Mascheroni) (78) The last Watch (Pinsuti) (81) C. 449 My dreams (Tosti) (81)

Thora (Siephen Adams) (80)
Mountain Lovers (Squire) (81)
Be thou faithful ("St. Paul"—Mendel-C. 450 ssohn) (78)

ELEANOR JONES HUDSON Ave Maria ("Cavalleria Rusticana"— C. 453 Mascagni) (79)

Green Isle of Erin (Roeckel) (78) C. 568 Beauty's Eyes (Tosti) (78)

C. 990 Thou hast departed (H. Oliver) (78) Your golden eyes (Sanderson) (78)

HEYL, Ruby (Contralto)

10-inch double-sided plum label

God send you back to me (Adams) (78) Coming home (Willeby) (79) Wait (Guy d Hardelot) (79)

B. 784 ELSIE BAKER
Two Roses (Hallett Giberte) (79)

You gave me comfort (Wakley) (80) B. 816 Humility (Grant) (80)

One lone star (MacCunn) (79) B. 883 My heart's with the old folks (Trelawny) (79)

When the great red dawn is shining (Sharpe) (79) B. 868-

Until we meet again (Skirley) (79) Till you come home again (Gayne) (79) B. 894 | Before you came (Lane Wilson) (78)

One little hour (Sharpe) (79) ERNEST PIKE

The heart of a rose (Nicholls) (79)



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NO.



HEYL, Ruby-continued

B. 995 Sometimes (Elliott) (79) Sonny (Meale) (79)

B. 1012 The day that you come home (Geehl) (79)
The radiance of your eye (Novello) (70)
B. 1039 Garden of happiness (Wood) (73)
Good-bye, yesterday (Gayne)
Love that is strong to abide (Gayne) (79)
Where the milestones end (It's home) (Sharpe) (79)

There's a mist around the moon (Adams) B. 1079 (79)

Rose of the desert (Ambroise) (79) My prayer (Squire) (78) B. 1107 Homeland of mine (from the Song Cycle

"Homeland Songs"—Kahn (78)
Should one of us be sleeping (Kennedy B. 1126

Russell) (78) My shrine (Russell Phillips) (78)

12-inch double-sided plum label

The Bells of St. Mary's (Adams) (78) NAT D. AVER and OLIVE BURTON Who taught you all those things that you taught me? (Nat D. Ayer) (78)

HORSBURGH, Nina (Contralto)

10-inch double-sided plum label

Will ye no come back again? (Traditional); (IFNNY TAGGART) (81) Gin a body (Comin' thro' the rye) (80)

HUNTER. Lizzie (Contralto)

10-inch double-sided plum label

B. 787 We'd better bide a wee (Claribel) (79) Lang, lang syne (79)

12- inch double-sided plum label

C. 803 (Lochnagar (Traditional) (79) Fair fa' the gloamin' (Traditional) (79)

JONES-HUDSON, Eleanor (Soprano)

10-inch double-sided plum label

Rose in the bud (Dorothy Forster) (81) EVELYN HARDING

B. 330 Dearest, I bring you daffodils (Dorothy) Forster) (78)

Vilja's song ("The Merry Widow"-Lehar) (78) B. 334 Musetta's song ("La Bohème"-Puccini) (78)Lo, here the gentle lark (with flute of-

bligato) (Bishop) (79).

De sun is a-sinkin' (with harp and flute) B. 335 (80)

12-inch double-sided plum label

Home, sweet home (Bishop) (80) La Serenata (Braga) (with flute by Eu HUDSON) (80) Angels ever bright and fair (Händel) (79)

C. 452 | Serenade (Gounod) (flute by ELI HUDSON) Ave Maria ("Cavalleria Rusticana"-Mascagni) (79)

C. 458 RUBY HELDER Be thou faithful (" St. Paul"-Mendel-

ssohn) (78) Hear ye, Israel (" Elijah "-Mendelssohn)

C. 485 Madame DEWS rest in the Lord ("Elijah"-Mendelssohn) (77)

Build strong authority KLINE. Olive (Soprano)

10-inch double-sided plum label

Spring (Printemps), Valse chantee (Leo Stern) (78)

ELSIE BAKER
Voices of the woods (Melody in F)
(Rubinstein) (78) Charme d'amour (Love's Spell) (Kendall)

VIOLET OPPENSHAW B. 800 Down here (May Brake) (78)

B. 616

KNOWLES, Charles (Baritone) 10-inch double-sided plum label

For behold darkness (Recit.) (" Messiah' -Händel) (77)

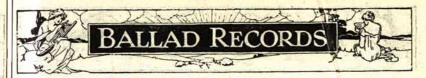
B. 380 Thus saith the Lord (Recit.) (" Messiah " -Händel) (77) Why do the nations (Air) (" Messiah "-

Händel) (77) Madame Jones-Hupson and PETER B. 383 DAWSON

What have I to do with Thee (" Elijah" -Mendelssohn) (77)

The figures in brackets at end of selections indicate the speed at which the records should be played





KNOWLES, Charles-continue!

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12-inch double-sided plum label

But who may abide (Air) (" Messiah "-Händel) (77) The people that walked (Air) (" Messiah "

-Händel) (77) The trumpet shall sound (Air) (" Messiah "

—Händel) (77) Hallelujah Chorus ("Messiah"—Händel) (Choir) (80)

LAKIN, Alice (Contralto

10-inch double-sided plum label

B. 494 Little Silver Ring (Chaminade) (75) Irish Love song (Lang) (79)

12-inch double-sided plum label

C. 454 Promise of Life (Cowen) (19, Husheen (Needham) (78)

LEIGH, Louise (Soprano)

10-inch double-sided plum label

Love, here is my heart (Leo Silesu) (79) VERA DESMOND (Soprano) B. 697 Some night, some waltz, some girl (Bennett Scott) (79)

(For further records of Louise Leigh, see page 125)

LONSDALE, Gertrude (Contralto)

10-inch double-sided plum label

B. 348 Absent (Tsrindeili) (78)

PALGRAVE TURNER My dear Soul (Sanderson) (78)

MACLEOD, Roderick (Tenor and choir)

10-inch double-sided plum label

(Psalm 178, verses 1 and 2 (" Kilmarnock") (Sung in Gaelic) (79)

B, 978 (Sung in Gaelic) (79)
Psalm 103, verses 1 and 2 ("Coleshill")
(Sung in Gaelic) (79) Psalm 34, verses 1 and 2 ("St. David")

(Sung in Gaelic) (79) B. 979. Stornoway (Paraphrase 18, verse 4) (Sung in Gaelic) (79)

MACGREGGOR, Alexander (Baritone)

10-inch double-sided plum label

The nameless lassie (Mackenzie) (79) B. 975 There's a wee bit land (Grieve) 79) Rolling home to Lonnie Scotland (arr. by Rene Farban) (79) B. 976 Mary Morrison (Sullivan) (79)

MARQUIS, Phemie (Soprano)

10-inch double-sided plum label

tenal sures to the side in a selfe

The boatman (" Fear a Bhata ") (Sung in Gaelic) (Lawson) (79) B. 973 Hebridean sea reivers song ("Na Reu-bairean)" (Sung in Gaelic) (79)

The land of the mountains (" An teid thm leam arighinn og ") (Sung in Gaelic) (79). fairy's love song ("Tha mi sgith") (Sung in Gaelic) (79)

MAXWELL, Aimée (Soprano)

12-inch double-sided plum label

When you come home (Squire) (78) Broken Doll (Tate) ("Samples" Revue) (78)

O'NEIL, Denis (Tenor)

10-inch double-sided plum label

Phil the Fluter's Ball (French) (80) B. 504 ERNEST CRAMPTON When love calls (Crampton) (80) Little Irish Girl (Löhr) (79) B. 559 THORPE BATES

Messmates (Löhr) (79) Sometimes you'll remember (Head) (79) B. 708 Dreamtime and you (Nicholls) (79)

12-inch double-sided plum label

The Mountains of Mourne (French) (78) ERNEST CRAMPTON The old Belfry (Crampton) (80)

mary

C. 661 A little bit of heaven (Ball) (79)
Irish home of mine (Dene) (78)



These records should be played with "His Master's Voice"needles, sold only in boxes bearing our copyright picture "His Master's Voice" on the lid.

OPPENSHAW, Violet (Contralto) (idaritozie)

10-inch double-sided plum label

Down here (May Brake) (78) DLIVE KLIVE B. 800 Charme d'amour (Love's Speil) (Kendall)

12-inch double-sided plum label

C. 655 Sabbath morning at C. mple (79) -Elgar) (79)

Mighty like a rose (Nevin) (79)

Where corals lie ("Sea Pictures"—Elger) hitters of " sound in Good

that be at " attained to an in the aff

PIKE, Ernest (Tenor)

10-inch double-sided plum label

The heart of a rose (Nicholls) (79) RUBY HEYL One little hour (Sharpe) (79)

B. 1002 If I b At a world for you (Lehmann) (79)
God keep you in his care (Trelawny) (79)
When I was King of Bath ("Monsieur Beaucaire ") (Messager) (79) B. 1032 | Beaucaire ") (Messager) (19) | Honour and love ("Monsieur Beaucaire ") (Messager) (79)

12-inch double-sided plum label

Roses of Picardy (Haydn Wood) (78)

LOUISE LEIGH and FLORENCE BERENS C. 793 (Whistler) When the autumn leaves are falling ("Stamper) (" Zig-Zag") (78)

RATCLIFFE, Staff-Captain H. (Baritone)

C. 656

12-inch double-sided plum label

Rose in the bud (Dorothy Forster) (acc. by de Groot and the Piccadilly Orchestra) (78)

AIMER MAXWELL Can it be love (Rubens) (" Betty ")

SMITHSON, Florence (Soprano)

12-inch double-sided plum label

My Boy (Kennedy Russell) (78) C. 532 The vale of Dreams (Baer and Schmid)

TAGGART, Jenny (Soprano) 10-inch double-sided plum label

Gin a body (Comin' thro' the rye) (80) NINA HORSBURGH B. 333 Will ye no come back again ? (Traditional) (81) Hesting (18)

ach double-pided plum let TALBOT, Harry (Baritone)

10-inch double-sided plum label

Giles (Loughborough) (78) B. 728 Down Zummerzet way (Sterndale-Bennett) (78) B. 1013 Eagles of England (O'Neill) (79) In summertime on Bredon (Peel) (79)

12-inch double-sided plum label C. 72 The tellringer (Wallace) (79)
A farmer's boy (Old English Song)

TEALE, Herbert (Tenor)

10-inch double-sided plum label

Love's devotion (Tate) (79) B. 525 Melisande (Ashleigh) (79) Friend and Loyer (Landon Ronald) (80)

B. 573 The little rose clad window (Dorothy

| Forster) (80) | Maire, my girl (Auken) (78) | B. 634 | Come, gentlesleep ("Iyanhoe" Su

Jean upon the uplands (Robertson) (78)

B. 650 TOPLISS GREEN In an old-fashioned town (Squite) (78). Until (Sanderson) (79)
A Request (Amy Woodfinder Filler) (79) B. 686

B. 698 Love's garden of roses (Haydn Wood) (78)

B. 755 God made thee mine (Hayan Wood) (78) The siesta (Squire) (78) Who is Sylvia ? (Op. 126, No. 4) (Schuden)

B. 839 (79)

Marguerite (White) (78) The song that reached my (Iordan) (78) heart

If you were the op'ning rose (Hewitt) (78)

The figures in brackets at end of selections indicate the speed at which the records bil se no as should be played





TEALE, Herbert-continued

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B. 996 When hist you sale (10st) (79) Bid me good-bye (10st) (79) I passed by your window (Brake) (79) Hence away! begon B. 1052 (a) A hirthday; (b) Hence away! begone ("Songs of Love and Youth"— Manson) (79)

She is far from the land (Lambert) (79) B. 1070 If I called you back some day (Dorel)

12-inch double-sided plum label

C. 763 Non è ver (Never more) (Mattei) (78)
Death of Nelson (Braham) (78) Whisper and Ishallhear (Piccolomini) (78) C. 838 Mary of Allandale (Hook, arr. Lane Wilson) (78)

Little hut by the Banyan tree (Adams) C. 954 (79)Beauty's eyes (Tosti) (79)

ATHRETT WELL TUBB; Carrie (Soprano)

12-inch double-sided plum label

The Valley of Laughter (Sanderson) (80) EVELYN HARDING Spring's Awakening (Sanderson) (79)

TURNER, Palgrave (Contralto) 10-inch double-sided plum label

B. 338 Melisande in the wood (Goetz) (81)
Time's roses (Barry) (81) My dear soul (Sanderson) (78)

GERTRUDE LONSDALE Absent (Tirindelli) (78)

WERRENRATH, Reinald (Baritone)

10-inch double-sided plum label

B. 305 Three for Jack (Squire) (78) Little grey home in the west (Lohe) (80)

B. 318 PETER DAWSON
The blue dragoons (Kennedy Russell) (80)

WHITEHEAD, Percy (Baritone) 10-inch double-sided plum label

B. 323 Eldorado (Walthew) (80)
The gentle maiden (Somervell) (80) Last Year (White) (78)
CHARLES W. HARRISON

B. 351 Where my caravan has rested (Lohr) (78)

RVERNOR

MARCHING, Evolva, and

HY257E

MOSINY:

B. 754

H. Title

Back to Ireland (Stanford) (78)
CHARLES W. HARRISON
Macushla (MacMurrough) (78) B. 352

in into lacts details added plans lates

CONCERTED RECORDS AT THE

DUETS, QUARTETS, etc.

For Prices of Records see page il warm martin

ALLEN, Perceval, and Carrie TUBB

12-inch double-sided plum label

[L waited for the Lord (" Hymn of Praise") (Mendelssohn) (78)

DESCRIPTIVE RECORD C. 458 Divine Service in Camp (arr. by Vivian BENNETIS) (Prayer and Exhortation by the Rev. J. R. Parkyn) (78)

CRAMPTON, Ernest, and Marjorie VERNON of the Crampton Concert Parties

12-inch double-sided plum label

C. 457 {An old-world Garden (Crampton) (78) Lack-a-day (Crampton) (78)



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DUNLAP, Marguerite, and Harry MacDONOUGH

10-inch double-sided plum label

(When it's apple blossom time in Normandy (Trevor) (78)

B. 343

| Two dirty little hands (Cobb and Edwards) (81)

EISDELL, Hubert, and Bessie JONES

10-inch double-sided plum label

The wells of sleep (Norton) (78)
Miss Ruby Heyl and Mr. Ernest

B. 873
Down Zummerzetway (Wedon't do things like that in Zummerzet) (Sterndale-Bennett) (78)

HARDING, Evelyn, and Charles NELSON

10-inch double-sided plum label

B. 729 Somewhere a voice is calling (A. Tate) (78)
Little grey home in the west (Lohr) (78)
Where my caravan has rested (Lohr) (77)
EVELYN HARDING and HARRY
TALBOT

Down the vale (Moir) (77)

HARDING, Evelyn, and Harry TALBOT

10-inch double-sided plum label

B. 751 Down the vale (Moir) (77)
EVELYN HARDING and CHARLES NELSON
Where my caravan has rested (Löhr) (77)

HEYL, Ruby, and

Ernest PIKE

10-inch double-sided plum label

B. 873

B. Was a Commerce to Way (We don't do things like that in Zummerzet) (Sterndale-Bennett) (78)

Hubert Eispell and Bessie Jones The wells of sleep (Norton) (78)

JONES-HUDSON, Mdme., and Ernest PIKE

10-inch double-sided plum label

B. 340 Miserere ("Il Trovatore"—Verdi) (77)
ERNEST PIKE and ALAN TURNER
The Waltz Duet ("A Waltz Dream"—
Oscar Straus) (80)

B. 341 { 0 that we two were maying (Smith) (79) The Keys of Heaven (79)

KLINE, Olive, and

Elsie BAKER

10-inch double-sided plum label

B. 522 Abide with me (Monk) (79) Whispering hope (Hawthorne) (79)

PIKE, Ernest, and Alan TURNER

10-inch double-sided plum label

The Waltz Duet ("A Waltz Dream"—
Oscar Straus) (80)
MADAME JONES-HUDSON and ERNEST

B. 340 MADAME JONES-HUDSON and ERNES
PIKE
Miserere ("Il Trovatore"—Verdi) (77)

CECILIAN QUARTET

10-inch double-sided plum label

B. 347 { It's a long, long way to Tipperary (Judgs and Williams) (78) | Hearts of Oak (Boyce) (78)

B. 361 Who killed Cock Robin? (78) Little Brown Jug (78)

HAYDN QUARTET

10-inch double-sided plum label

B. 365 The Holy City (Stephen Adams) (79)
MEISTER GLEE SINGERS
Dinah Doe (76)

MIXED OUARTET

10-inch double-sided plum label

B. 370 When the Angelus is ringing (Grant) (78)

AMERICAN RAGIME OCTET
Oh, you beautiful doll (Brown and Ayer
(80)

The figures in brackets at end of selections indicate the speed at which the records should be played



THE AMERICAN RAGTIME

(accompanied by MELVILLE GIDEON)

10-inch double-sided plum label

B. 370 Oh, you beautiful doll (Brown and Ayer)

(80)

MIXED QUARTET

When the Angelus is ringing (Grant) (78)

MINSTER SINGERS

10-inch double-sided plum label

B. 366 Click, Clack (Scott-Gatty) (81)
De ole banjo (Scott-Gatty) (81)

Oh, dem golden slippers (81)

The old folks at home (with banjo accompaniment) (76)

B. 368 Good-night (Scott-Gatty) (81)
Massa's in de cold, cold ground (with banjo) (76)

12-inch double-sided plum label

C. 512 Sea Songs (78)
SULLIVAN OPERATIC PARTY
Entrance and March of the Peers ("Iolanthe"—Sullivan) (78)

MEISTER GLEE SINGERS

10-inch double-sided plum label

B. 365 Dinah Doe (76)

HAYDN QUARTET
The Holy City (Stephen Adams) (79)

CHURCH CHOIRS, ORATORIOS, etc.

For Prices of Records see page ii

THE MINSTER CHOIR

(conducted by Mr. VIVIAN BENNETTS)

10-inch double-sided plum label

B. 699 When the crimson sun has set (Greathead)

The First Noel (78)
Ring out with jocund chime (Bridge) (78)
CHARLES HOPKINS (Celeste)

B. 700 CHARLES HOPKINS (Cel. Ste)
Lead, kindly Light (Rev. J. B. Dykes) (78)
B. 862 Sweet Christmas Bells (Stainer) (78)
Christmas Bells (Bridge) (78)

12-inch double-sided plum label
Bethlehem (Gounod) (78)
C. 712 O Holy Night (Adolphe Adam, arr. West)

C. 822 Glory to God in the Highest (Pergolesi) (78)
Nazareth (Gounod) (78)

CHURCH CHOIR (Mixed)
10-inch double-sided plum label

3.871 Crown Him with many crowns (80)
Days and moments quickly flying (90)

B. 372 { For ever with the Lord (80) Hark, hark my soul (81)

B. 373 Holy, Holy, Holy (80)
Jesus Christ is risen to-day (80)
Nearer, my God, to Thee (80)

B. 374 Nearer, my God, to Thee (80)
Now the labourer's task is o'er (80)
D. 275 O Jesus, I have promised (81)

B. 375 O Jesus, I have promised (\$1)
Onward, Christian Soldiers (\$0)
B. 376 Christian, dost thou see them? (\$0)
O come, all ye faithful (\$1)

There is a green hill (80)

B. 377 The National Anthem (solo by Thorpe

BATES) (79)
Christ the Lord is risen to-day (Elvey) (81)
Choir of St. Andrew's, Wells Street,

B. 379 Come unto Me, ye weary (80)

12-inch double-sided plum label

C. 471 Bow down and hearme (Et incarnatus est)
("Twelfth Mass"—Mozart) (78)
Glorious is The Name (Gloria in Excelsis)
("Twelfth Mass"—Mozart) (78)



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B. 378



CHURCH CHOIR-continued

Praise the Lord (Quoniam Tu Solus Sanctus) ("Twelfth Mass"—Mozart) (78)

C. 472 tusi ("Twelfth Mass"—Mozari) (78)
Thou, Lord, art God alone (Cum Sancto
Spiritu) ("Twelfth Mass"—Mozari) (78)
He is blessed (Benedictus) ("Twelfth
Mass"—Mozari) (78)

C. 473 Mass.—Mozari (18).
They have taken away my Lord (Anthem) (Stainer) (81)
(Worthy is the Lamb ("Messiah"—

C. 474

Händel) (76)

LEEDS FESTIVAL CHOIR, 1907

And the Glory of the Lord (" Messiah "
Händel) (80)

CHOIR OF ST. ANDREW'S

Wells Street, W.

10-inch double-sided plum label (OGod our Help (81)

B. 378 CHURCH CHOIR (Mixed)
Christ the Lord is risen to-day (Elvey)
(81)

THE LEEDS FESTIVAL CHOIR, 1907

(60 selected voices, conducted by Mr. H. A. FRICKER, Mus. Bac., F.R.C.O.)

12-inch double-sided plum label And the Glory of the Lord (" Messiah "— Händel) (80)

C. 474 CHURCH CHOIR (Mixed)
Worthy is the Lamb ("Messiah"—
Händel) (76)
Hallelujah Chorus ("Messiah"—Händel)

. 481 (80)
Introduction (Peter Dawson); Overture (Orchestra) ("Elijah") (77)

THE SHEFFIELD CHOIR (under the direction of Dr. HENRY COWARD)

12-inch double-sided plum label
| Hallelujah Chorus ("The Messiah"—
| Handel) (79)

C. 930 Hanael) (19)
The Bells of St. Michael's Tower (Knyvett)

Kyrie Eleison (First Chorus) ("The Dream of Gerontius"—Elgar) (78) The Dance ("Bavarian Highlands"— Elgar) (78)

You shall hear how Pau-Puk-Keewis (First Chorus) ("Hiawatha"—Coleridge-C. 993 Taylor) (78)

A Franklyn's dogge leped over a style (Op. 8, No. 6) (Mackenzie) (78)

THE TRINITY ORATORIO CHOIR

12-inch double-sided plum label

It came upon the midnight clear (Willis)

C. 586

THE BELLS O' BOURNVILLE
Evening bells, ‡ to 6 q'clock, introducing
The Day Thou gavest, Lord, is ended
(Scholefield) (78)

MAYFAIR ORCHESTRA with Aimee MAXWELL and George BAKER

12-inch double-sided plum label

Intercessory Hymns, including "Lead kindly Light" and "Abide with me" (arr. by Crudge) (79)

A Sabbath Evening Scene, introducing Jude's "A Sabbath Evening Hymn" (arr. by Crudge) (79)

MAYFAIR ORCHESTRA and GEORGE BAKER

C. 620 Sacred Selection—Grant us Thy Peace—Part I (arr. by Crudge) (80)

Maypair Orchestra and Aimee

MAXWELL Sacred Selection—Grant us Thy Peace— Part II (arr. by Crudge) (80)

sent und E. E. E. do

ORATORIO-" THE MESSIAH" (Händel)

10-inch double-sided plum label

B. 380 For behold darkness (Recit.) (CHAS. KNOWLES) (77)
Thus saith the Lord (Recit.) (CHAS.

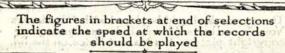
(Knowles) (77)
(Come unto Him (Air) (PERCEVAL

B. 381 ALLEN (76)
How beautiful are the feet (PERCEVAL ALLEN) (77)

B. 382 Rejoice greatly (Air) (Perceval Allen)

Lift up your heads (Chorus) (Choir) (77) (Why do the Nations (Air) (CHARLES KNOWLES) (77)

B. 383 What have I to do with thee? ("Elijah")
(Duet) (E. Jones-Hudson and Peter
Dawson) (77)







"THE MESSIAH "-continued

12-inch double-sided plum label

And the Glory of the Lord (Chorus) Worthy is the Lamb (Chorus) (CHOIR) (76)

C. 475 Overture (Orchestra) (80)
Pastoral Symphony (Orchestra) (75)
But who may abide (Air) (Charles

C. 476 KNOWLES) (77)
The people that walked (Air) (CHARLES Knowles) (76) He shall feed His flock (Air) (Madame

C. 477 Dews) (76)
He was despised (Air) (Madame Dews)

O thou that tellest (Air) (Madame Dews) (76)
I know that my Redeemer (Air) (Per-C. 478

CEVAL ALLEN) (78) Hallelujah Chorus (CHOIR) (80)

C. 479 The trumpet shall sound (Air) (CHARLES Knowles) (76)

(For other records of "Messiah." see John Harrison, page 66) 12-inch doolds-shed ply a lend

ORATORIO-" ELLIAH" (Mendelssohn)

10-inch double-sided plum label | 10 .

What have I to do with Thee? (Duet) (Madame Jones-Hudson and Peter Dawson) (77)

Cod marinos

B. 383 Why do the Nations ("Messiah") (Mr. Charles Knowles) (77) Blessed are the men who fear Him (Chorus)

(CHOIR) (77)
Call Him louder (Peter Dawson and CHOIR) (76)

Labor Assessed Acceptance with the

the Hallish Strawer Blumplay will

Complete Render Standard Colored

struction of sinkaras

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Cast thy burden upon the Lord (Quartette)

B. 385 Lift thine eyes (E. ft thine eyes (E. Jones-Hudson, Florence Venning, Carrie Tubb and ERNEST PIKE) (77) 925 300 He, watching over Israel (Chorus) (CHOIR)

B. 386 Then did Elijah (Chorus) (CHOIR) (76)

12-inch double-sided plum label

C. 480 Help, Lord (Chorus) (Ch Help, Lord (Chorus) (CHOIR) (76)

C. 481

(CHOIR) (77)
Introduction (PETER DAWSON) Overture (OKCHESTRA) (77)
Hallelujah Chorus ("Messiah") (LEEDS FESTIVAL CHOIR) (80)
Thanks be to God (Chorus) (CHOIR) (77)

C. 482 Have ye not heard (Chorus) (FLORENCE VENNING and CHOIR) (77) Be not afraid (Chorus) (CHOIR) (77)

Behold! God the Lord passeth by (Chorus) (CHOIR) (78) O Lord, Thou has overthrown (Chorus)

(PETER DAWSON, CARRIE TUBB and CHOIR) (76) C. 484 What have I to do with Thee? (Duet) (E. Jones-Hudson and Peter Daw-

SON) (77)
O rest in the Lord (Air) (Madame Dews) C. 485

Hear ye, Israel (E. Jones-Hudson (78) O come everyone that thirsteth (Quartette) (78)

C. 486 And then shall your light break forth (Chorus) (CHOIR) (77)

(For other records of "Elijah" see pages 70 and 77)

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> > TITLE G. P., mail

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THE SULEYAL LOUIS THEY the familian (25)



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RECITATIONS, TALKING, etc.

For Prices of Records see page ii

AINLEY, Henry

10-inch double-sided plum label

B. 393 The Charge of the Light Brigade (Tennyson) (78)
The Day (Chappell) (78)

COLLIER, Constance

12-inch double-sided plum label [The Hellgate of Soissons, Part 1 (Kau)-

C. 606 man) (77)
The Hellgate of Soissons, Part II (Kauj-man) (77)

EMNEY, Fred (the late), and Sydney FAIRBROTHER

12-inch double-sided plum label
(A sister to assist 'er (Episode) (Le

C. 492

Breton) (80)

Mrs. Le Browning (sequel to "A sister to assist 'er") (Le Breton) (80)

HARVEY, Morris, and Eric ROPER

12-inch double-sided plum label (Wilkinson, the ledger cierk (78)

C. 510

MARK SHERIDAN (the late)
The Three Trees: or There, there, there
(Dudley Powell) (81)

HEMUS, Percy

12-inch double-sided plum label

C.493 The Raven—Part I (Poe) (77)
The Raven—Part II (Poe) (77)

HUNTLEY, G. P., and George CARROLL

10-inch double-sided plum label (The Golf Scene ("Three Little Mair's")

B. 402 The Sullivan Operatic Party
The Judge's Song ("Trial by Jury"—
Sullivan) (76)

LESTER, Alfred

(assisted by Miss BUENA BENT)

12-inch double-sided plum label

C. 496 A Restaurant Episode (81)
The Hairdresser (Fred Rome) (81)

C. 497 The Village Fire Brigade (78)
The Scene-shifter's Lament (81)

(For other records of ALPRED LESTER, See page 125)

MONTEFIORE, Marjorie

12-inch double-sided plum label

"English Nursery Rhymes"—No. 1:
Girls and boys, come out to play—Pata-acake, Pat-a-cake—Little Bo-Peep—
Little Jack Horner

"English Nursery Rhymes"—No. 2: Cock-a-doodle-doo!—Polly, put the kettle on—Curly Locks—Jack and Jill

"English Nursery Rhymes"—No. 3:
Dame, get up and bake your pies—
Lavender blue—Baa baa, black sheep—
Rida a cook horse. Good King Arthur

C. 912

Ride a cock horse—Good King Arthur
English Nursery Rhymes"—No. 4:
Humpty Dumpty—Sing a song of sixpence—Hickory, Dickory, Dock—I saw
three ships—Goosey, goosey, gander

("English Nursery Rhymes"—No. 5:
A frog he would a-wooing go

C. 913 "A riog ne would a-wooing go "English Nursery Rhymes"—No. 6:
Mary, Mary—I love sixpence—Hush-a-bye, baby—Oh, dear! what can the matter be?

"English Nursery Rhymes"—No. 7:
Pussy Cat, Pussy Cat—Where are you going to?

C. 914 "English Nursery Rhymes"—No. 8:
The North wind—The babes in the wood
—Oranges and lemons

Complete in album

The figures in brackets at end of selections indicate the speed at which the records should be played

PENROSE, Charles

10-inch double-sided plum label

"Nursery Favourites Re-Told"
No. 1—Three Blind Mice (78)
No. 2—Little Red Riding Hood (78) B. 1149

B. 1148

Winsery Favourites Re-Told "
No. 3—Three Bears (78)
"Uncle Joe's Mixture"
Miss Muffit (78)
"Santa Claus' Workshop"

No. 1—A Christmas record for boys (78) No. 2—A Christmas record for girls (78) B. 1150 -

POTTER, Pauline

12-inch double-sided plum label

C. 502 Beauty and the Beast (80) Cinderella (80)

Dick Whittington and his Cat (80) C. 5034

Jack and the Beanstalk (80) Red Riding Hood (80)

C. 504 The Three Bears (80)

C. 505 The Frog Prince (Sutcliffe) (78)
The Wolf and the Kids (Sutcliffe) (78)

The Witch and the Lake (Sutcliffe) (78, C. 506 The Witch and the Catcliffe) (78)
The Golden Key (Sutcliffe) (78)
C. 507 The Life of Our Lord (78)
The Life of David (78)

C. 508 The Life of Moses (78)
The Life of Joseph (78)
C. 509 The Life of Abraham (78)
Daniel in the Lions' Den (78)

ROBERTS, Arthur

10-inch double-sided plum label

Trial by Jury ("Where's the Count")
(with supers and effects) (76) B. 395 G. H. SNAZELLE (the late) How Bill Adams won the Battle of

Waterloo (77)

SHERIDAN, Mark (the late)

12-inch double-sided plum label

The Three Trees: or There, there, there (Powell) (81) MORRIS HARVEY and ERIC ROPER Wilkinson, the ledger clerk (78)

SNAZELLE, G. H. (the late)

10-inch double-sided plum label

How Bill Adams won the Battle of Waterloo (77)

B. 395 ARTHUR ROBERTS Trial by Jury ("Where's the Count")
(with supers and effects) (76)

WILLIAMS, Bransby

12-inch double-sided plum label

Scrooge-Before the Dream (" A Christmas Carol "—Dickens) (80)
Scrooge—The Dream ("A
Carol "—Dickens) (80) C. 499 "A Christmas

Scrooge-The Awakening (" A Christmas C. 500

Scrooge—Ine Awards Carol ") (80)
Sidney Carton's Farewell ("Tale of Two Cities") (80)
Uriah Heep ("David Micawber and Uriah Heep ("David Copperfield") (78) . 501 Devil-may-care (82)

DESCRIPTIVE

For Prices of Records see page ii

10-inch double-sided plum label

British Troops passing through Boulogne

B. 476 BLACK DIAMONDS BAND New Year's Eve (with Chorus) (80)

Flannigan as a Special Constable (78) B. 696 Flannigan as Referee at a Prize Fight (78)

On the Plantation (Characteristic Piece) (Puerner) (COLDSTREAM GUARDS) (79) The Irish Patrol (Puerner) (COLDSTREAM B. 782 **GUARDS) (79)**

12-inch double-sided plum label

Divine Service in Camp (arr. by Vivian Bennetts) (Prayer and Exhortation by the Rev. J. R. PARKYN) (78)

Perceval Allen and Carrie Tubb I waited for the Lord ("Hymn of Praise" -Mendelssohn) (78)



These records should be played with "His Master's Voice needles, sold only in boxes bearing our copyright picture His Masters Voice on the lid.



Divine Service on a Battlefield (arr. by Vivian Bennetts) (Prayer and Exhortation by the Rev. J. R. PARKYN) (78) C. 561 Divine Service on a Battleship (arr. by Vivian Bennetts) (Prayer and Exhortation by the Rev. J. R. PARKYN) (78) Military Tattoo—Part I (Solist, EDWARD HALLAND) (arr. by Machensie-C. 772

Military Tattoo—Part II (Soloists, Ernest Pike and Edward Halland)
(arr. by Mackensie-Rogan) (ColdSTREAM GUARDS) (79) Church Parade—Part I (Soloist, Peter Dawson) (arr. by Mackennie Rogan) (Coldstream Guards) (78)
C. 786 Church Parade—Part. II (Soloists, Erhurch Parade—Part II (Soloists, Er-NEST PIKE and PETER DAWSON) (arr. by Mackensie-Rogan) (COLDSTREAM GUARDS) (78) American Fantasia—Happy Days in Dixie, or Life in the Old Plantation (T. C. 825-Bidgood) (78)

A Comical Contest—Burlesque (C. God-

frev) (78)

RUSSIAN TEACHING RECORDS

from "First Russian Book" (Forbes)

spoken by

NEVILLE FORBES, M.A.

Reader in Russian to Oxford University

For Prices of Records see page ii

These admirable records enable the student to master the difficulties of pronunciation, emphasis, etc., while facilitating the learning of the grammar. The complete first Russian Book can be obtained of the publishers, the Clarendon Press, Oxford. (Price 2s. 6d.)

10-inch double-sided plum label

Chapters 1 and 2-The alphabet, and single words illustrating pronunciation Chapter 3-Useful indeclinable words, words of greeting, etc.

Chapters 29 and 30-Useful phrases illustrating the use of the genitive, names of B. 658

authors, etc.

Chapter 33—Asking for food and drink, etc.

Chapter 34—Use of the numbers

Chapters 35 and 36-Expression of time, B. 659

B. 660

Chapters 35 and 50—Expression
the date, etc.
Chapter 40 (from page 36)—How to say
"I have," etc.
Chapter 43—Useful phrases containing
prepositions followed by the genitive
Chapter 47 (to page 156)—Useful phrases
with the dative; feeling hot, cold, well,

B. 661 Chapter 47 (pages 156 and 158) and Chap-ter 49—Wants and requests; how old

> Chapters 52 and 53-Useful phrases with the accusative, direction, time of day,

B. 662 Chapter 57 (middle of page 180 to Chapter 58)—Useful phrases with the instrumental; the seasons, etc.

D D D

PROFESSOR RIPMAN'S French Dialogue Records FRENCH LIFE AND WAYS

For Prices of Records see page ii

A set of sixteen double-sided records of conversational French, produced under the direction of Professor Walter Ripman, M.A. The book (price 2s. 6d. net) accompanying these records contains the French text by Monsieur S. Barlet and an idiomatic English rendering by Professor Ripman. The titles of the dialogues show that the subjects treated are of special interest to those who visit France, while for educational purposes the records have the valuable object of affording models of good conversational French

10-inch double-sided plum label

B. 491 Introduction I. On Board

II. On Board B. 412 III. At Dieppe; The Customs; Refresh-

The figures in brackets at end of selections indicate the speed at which the records should be played



FRENCH LIFE AND WAYS—continued

B. 413 { IV. In the train V. At the Western Station, Paris

UI. At the hotel; dinner
VII. Breakfast; letters; cabs; omnibus; underground railway; Seine steamers

B. 415 VIII. The same continued IX. The same continued

y

B. 416 X. Post Office; telegraph; telephone XI. A business call

B. 417 XIII. Losing one's way; an appetiser XIII. Looking about for lunch

XIV. After lunch; at the Zoological

XVI. After dinner; ways of spending the

B. 419 XVII. Afterdinner; ways of spending the evening

B. 420 XVIII. The streets of Paris

II. 421 XX. A visit to the theatre

B. 422 XXII. At tea XXIII. Sightseeing

B. 423 XXIV. The same XXV. At the barber's

B. 424 XXVII. The markets
XXVII. A visit to the doctor

B. 425 XXVIII. A visit to the dentist XXIX. At the watchmaker's

B. 426 XXXI. The environs of Paris
XXXI. General impressions

Linguistic Record

JONES, Daniel, M.A. (Reader in Phonetics in the University of London)

10-inch double-sided plum label

E. 804 Linguistic record, No. r—Speech Sounds, Cardinal Vowels (Short and long) (79) Linguistic record, No. 2—Speech Sounds, Cardinal Vowels (In Pairs) (79)

MARCONI OFFICIAL TRAINING SIGNALS

prepared by

THE WIRELESS PRESS, Ltd., Marconi House, London

For Prices of Records see page it

10-inch double-sided plum label

COURSE No. I

B. 625 { International Morse Code Signals Practice in difficult letters, etc.

B 626 Press (slow)
Press (medium)

Press (medium)

B. 627 { Messages (slow) Assorted Messages (medium)

B. 628 Commercial messages (medium)

B. 629 Assorted Messages (fast) Foreign Messages (fast)

B. 630 Press and Press Jamming
Messages and Press Jamming

COURSE No. II

B. 789 Sounder Record (Morse Code) Sounder Record (Press)

B. 790 { French Press

B. 791 Spanish Press Portuguese Press

B. 792 Press with Interruptions
Figures and Fractions

B. 793 Calling-up Procedure (Time-rush, etc.)

B. 794 Messages and French Jamming—No. II
Messages and French Jamming—No. II

man



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MUSICAL COMEDY, VARIETY ARTISTS AND COMEDIANS

For Prices of Records see page ii

AGAR, Dan

12-inch double-sided plum label

846 The fact is— (Ayer) ("The Bing Boys on Broadway") (79)
Shurr-up! (Ayer) ("The Bing Boys on Broadway") (79)

AYER, Nat D.

10-inch double-sided plum label

B. 640 In other words (Ayer) ("The Bing Boys are here") (78)
Dear Old Shepherd's Bush (Ayer) ("The Bing Boys are here") (78)
The clock song (Ayer) ("The Bing Boys

B. 641 Come round London with me (Ayer)

("The Bing Boys are here") (78)

Another little drip wouldn't do we any

B. 642
Another little drink wouldn't do us any harm (with chorus) (Ayer) ("The Bing Boys are here") (78)
ALHAMBRA ORCHESTRA

The Whistler (Ayer) ("The Bing Boys are here") (78)

12-inch double-sided plum label

I stopped, I looked, and I listened (Ayer) ("The Bing Boys are here")

The Kipling Walk (Ayer) ("The Bing Boys are here") (78)

BARD, Wilkie

12-inch double-sided plum label

C. 533 The wriggly Rag (David and Arthurs) (80)
You've got to sing in Ragtime (David and Arthurs) (81)

BERRY, W. H.

10-inch double-sided plum label

B. 445 The Bassoon (Ashlyn) (81)
NELSON JACKSON
When Richard the First sat on the Throne
(81)

(For other records of W. H. BERRY, see pages 91, 94 and 130)

12-inch double-sided plum label

C. 644 Timbuctoo (Rubens) ("Tina") (78)
I'm a self-made man (Rubens) ("Tina")
(78)

BLANCHE, Marie

12-inch double-sided plum label

C. 720 The Bubble ("High Jinks") (78)
PETER GAWTHORNE and CHORUS
Something seems tingle-ingleing ("High
Jinks") (78)

BROGDEN, Gwendoline

10-inch double-sided plum label

B. 481 Till make a man of you (Finck) ("The Passing Show") (78)
BASIL HALLAM (the late)
Gilbert the Filbert (Finck) ("The Passing Show") (78)

BROWN, Edna

10-inch double-sided plum label

B. 104) Hush-a-bye, ma baby (Missouri Waltz) (Eppel) (79)
LOUISE LEIGH
The ship of love (Michael) (79)

BURNABY, Davy

10-inch double-sided plum label

Reckless Reggie (Braham) ("Bubbly")

B. 848 COURTLAND and JEFFERIES Raggin' thro' the rye (Adams) ("Bubbly") (78) Gnee-ah! (Braham) ("Tails Up") (79)

B. 965 Gnee-ah! (Braham) ("Tails Up") (79)
DAVY BURNABY and LOUISE LEIGH
Any little thing (Iror Novello) ("Tails
Up") (79)

(n' everything (de Sylvia, Kahn and Jolson) ("Tails Up") (79)

LOUISE LEIGH and WALTER

B. 1 11 LOUISE LEIGH and WAI JEFFERIES)
Love in a cottage (Charles) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played





HUMOROUS RECORDS



BURNABY, Davy-continued

12-inch double-sided plum label

("Yes, Uncle!") (79)

C. 851 DE GROOT and the PICCADILLY ORCH.
Some day I'll make you love me (Grey and
Ayer, arr. Stoddon) ("Round the Map")
(78)

BURTON, Olive

10-inch double-sided plum label

New Moon (Morgan) ("The Maid of the Mountains") (78)
Louise Leigh

B. 808 LOUISE LEIGH Farewell (Fraser-Simson) ("The Maid of the Mountains") (78)

CARLTON, Harry

3

10-inch double-sided plum label

Just like Father used to do (Monckton)
("Quaker Girl") (80)
My Motter (Monckton and Talbot) (" The
Arcadians") (80)

CARVEY, George

10-inch double-sided plum label

B. 449 March on to Berlin (Staunton and Meyer)
(79) GERALD ORME
When Irish eyes are smiling (Ball) (78)

CHEVALIER, Maurice

10-inch double-sided plum label

B. 1024 On the level you're a little devil (Young and Schwartz) ("Hullo, America!")

SAYOY QUARTET (79)

Till the clouds roll by (Kern) ("Oh Joy!") (79)

CLARE, Tom (at the piano) 10-inch double-sided plum label

B. 450 A Fishy Fishing Story (Hanray) (81)
B. 451 My beastly eyeglass (Montague) (81)

B. 451 My beastly eyeglass (Monagar)

12-inch double-sided plum label

C. 425 The Kaiser on the Telephone (Clare) (78) Silly Ass (Leigh) (78)

C. 588 Tom Clare's version of the Telephone (81) Winkelheimer's motorride (Marsh) (73)

C. 540 Once the Kaiser's Army (arr. by Clare)
(78)
[It's refined (Lipton) (78)

C. 617 Cohen rings up his tailor (Bluff) (78)
GEORGE ROBEY
—and that's that! (Robey) (80)

Who bashed Bill Kaiser (Clare) (79)
C. 668 My Hymn of Hate (Sterndale-Bennett)

(For other records of Tom CLARE, see page 91)

COURTLAND, Eric

10-inch double-sided plum label

B. 689 WALTER JEFFERES
We're all crazy (Tate) ("Some") (78)
A little Dutch Heaven for two (Mills,
Scatt and Godfrey) (78)

B. 762 Scott and Godfrey) (78)
The roses have made me remember (Darewski) ("Samples") (78)
Poor Butterily! (Hubbell) (79)

B. 842 What do you want to make those eyes at me for? (McCarthy, Johnson and Monaco) (79)

Carnival night (with Chorus) (Carr) ("The Lilac Domino") (79)

B. 906
RANDELL JACKSON

B. 906 RANDELL JACKSON
Consolation (Cwillier) ("The Lilac
Domino") (79)
(If you could care (Darewski) ("As you

B. 987 (If you could care (Darewski) ("As you were") (79)
BLANCHE DARE

What ho! Mr. Watteau (with Chorus) (Darewski) ("As you were") (79)

Joan of Arc (They are calling you) (Wells)

B. 994 IRENE MAGLEY
The beauty spot (Finck) ("Hullo,
America!") (79)

That wonderful mother of mine (Goodwin) (79)
COURTLAND and JEFFERIES

B. 1078 COURTLAND and JEFFERIES
Wherever the girls are you'll find a Jack
Tar (Mills, Castling and Scott) (79)



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IMOROUS RECORT



COURTLAND, Eric-continued

God gave me wonderful dreams (But you made those dreams come true) (Nicholls) (78) B. 1120 WALKER and ERIC COURT-LAND

Now I know (Henry and Onivas) (79) Have you a vacant corner in your heart?
(Derrick) (78) B. 1139 WILL STRONG

Lindy's wedding (Gordon) (79)

CROFTS, Annie

12-inch double-sided plum label

Day by Day (Talbot) ("My Lady Frayle")

GRETCUEN YATES (with Chorus) What a naughty old gentleman (Finck)
("My Lady Frayle") (78)

DARE, Blanche

10-inch double-sided plum label

What ho! Mr. Watteau (with Chorus) (Darewski) ("As you were") (79) ERIC COURTLAND

If you could care (Darewski) (" As you were '') (79)
To me it's simply Heaven, 'cos it's home

(Willmott-Fernbank) (79) The world's alright, keep (Pepper) (79)

DARE, Phyllis

12-inch double-sided plum label

(The Violin Song (Rubens) ("Tina") (78) PHYLLIS DARE and PAUL RUBENS Something in the atmosphere (Rubens) ("Tina") (78)

DAWSON, Peter

10-inch double-sided plum label

Francesco del Fuego ("A Southern B. 1110 Maid "Fraser-Simpson" (79)
Here's to those we love ("A Southern Maid "-Fraser-Simpson) (79)

12-inch double-sided plum label

The Cobbler's Song (Norton) ("C Chin Chow") (79) C. 756 The Watchman (Squire) (79) The call of the sea (" A Southern Maid

-Fraser-Simpson) (79)
The Little Admiral ("Songs of the Flee

-Stanford) (79) (For other records of Peter Dawson, see pages 104 and 105)

DAY, Edith

10-inch double-sided plum label

B. 1115 Irene (" Irene "—Tierney) (79)
Alice Blue Gown (" Irene ") (79)

DESMOND, Vera

10-inch double-sided plum label

Some night, some waltz, some girl (Bennul Scott) (79) B. 697 Louise Leigh (Soprano)

Love, here is my heart (Leo Silesu) (79) A dream of delight (Nicholls) (80) B. 727 I want to be loved that way (Melvil

Gideon) (80) (For other records of VERA DESMOND, see page 105)

ELEN. Gus

10-inch double-sided plum label

Wait till the work comes round (75) GEORGE ROBEY The Mormon's Song (Robey) (78)

ESSEX, Violet was selling "

10-inch double-sided plum label

(I wonder why ("Baby Bunting") (Aya B. 1074 If you'll love me as I love you (" Baby

Bunting ") (Ayer) (79)
In the land of beginning again (Meyer) B. 1086 (79)

Granny (Belledna) (79)

12-inch double-sided plum label

Love in Lilac Time (Lensen) (79) C. 945 MAYFAIR DANCE ORCHESTRA Love in Lilac Time—Valse (Lensen) (79) My way of love ("A Southern Maid"

Clutsam) (78) C. 973 Clutsam) (78)
Love's cigarette ("A Southern Maid"
Fraser-Simpson) (78)
(For other records of Violer Essex, see pages 64 and 106)

The figures in brackets at end of selections indicate the speed at which the records should be played

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IMOROUS RECORDS



EVELYN, Clara

10-inch double-sided plum label

I can't refrain from laughing (Lambelet) (" Geisha ") (80) MARION JEROME B. 480 -The Pipes of Pan ("The Arcadians")

JOHNSON. Murray

FARKOA, Maurice (the late)

10-inch double-sided plum label

Two dirty little hands (Cobb and Edwards) MARGUERITE DUNLAP and HARRY B. 343 MACDONOUGH When it's apple blossom time in Normandy Trevor) (78) Madcap") (81)
HENRY LYTTON Laughing Song (Lytton) (81)

FELTON, Jack

10-inch double-sided plum label

WEST Expenses

(Swanee-Vocal One-Step (Gershwin) (79) B. 1128 Somewhere someone is calling (Lennox) (79) CASTLE OF GOVERNA CO. LINES

GAWTHORNE, Peter

12-inch double-sided plum label

Something seems tingle-ingleing (with Chorus) ("High Jinks") (78) C. 720 -MARIE BLANCHE The Bubble (" High Jinks ") (78) KEAUSER,

Tilled codd Berallo

GERARD, Teddie

10-inch double-sided plum label

Glad to see you're back (Monckton) (" Bric-a-Brac ") (78) B. 520 Naughty, Naughty, one Gerrard (Finck)
("Bric-a-Brac") (78)

GROSSMITH, George

12-inch double-sided plum label Murders (Henty) (" To-night's the Night ")

C. 574 Any old night is a wonderful night (Kern)
(" To-night's the Night ") (79)

HALLAM, Basil (the late)

10-inch double-sided plum label

Gilbert the Filbert (Finck) ("The Passing Show '') (78) B. 481 GWENDOLINE BROGDEN I'll make a man of you (Finck) ("The Passing Show") (78)

HAYE, Sadie

10-inch double-sided plum label

B. 1144 Hold Me (Hickman and Black) (79)
There's a little bit of devil in ev'ry little angel (Scott) (79)

HAZELL, Rupert

10-inch double-sided plum label

Women haven't any mercy on a man (Caryll) ("Kissing Time") (79) Walter Jefferies

My motors (Caryll) ("Kissing Time")

JACKSON, Nelson

10-inch double-sided plum label

When Richard the First sat on the Throne (Manning) (81) W. H. BERRY The Bassoon (Quentin Ashlyn) (81)

JACKSON, Randell

10-inch double-sided plum label

Consolation (Cuvillier) ("The Lilac Do-

mino '') (79)
ERIC COURTLAND B. 906 Carnival night (with Chorus) (Carr) (" The Lilac Domino ") (79)

JANIS, Elsie

10-inch double-sided plum label

Florrie was a Flapper (Finck) ("The Passing Show") (78) ELSIE JANIS and BASIL HALLAM B. 488 You're here and I'm here (Kern) (" The Passing Show ") (78)



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B. 1072

HUMOROUS RECORDS



JEFFERIES, Walter

10-inch double-sided plum label

B. 549

A little bit of Heaven (Ball) (78)

MURRAY JOHNSON
Blue Eyes (Nicholls) (78)

Everybody's crazy on the Fox Trot (Scott)

(78)

There's a long, long trail (Elliott) (78)

B. 689 We're all crazy (Tate) (" Some ") (78)
ERIC COURTLAND and CHORUS
Every little while (Tate) (" Some ") (78)

What do you want to make those eyes at me for? (McCarthy, Johnson and Monaco) (79)

B. 842 Monaco) (79)

Eric Courtland
Poor Butterfly! (Hubbell) (79)

Over there (The Great American War Song) (Cohan) (79)

B. 885 ERIC COURTLAND and WALTER
JEFFERIES
That dear old home of mine (Aver)

("The Bing Girls are There") (79)

Smoke Clouds (H. Darewski) ("Topsy

B. 886 Turvy ") (79)
COURTLAND and JEFFERIES
Along the way to Waikiki (Whiting) (79)

My motors (Caryll) ("Kissing Time") (79)

B. 1044

RUPERT HAZELL

B. 1044 Women haven't any mercy on a man (Caryll) ("Kissing Time") (79)

[I'll be happy when the preacher makes you mine (Donaldson) (79)

you mine (Donaldson) (79)
Louise Leigh and Walter
Jefferies

After you've gone (Creamer and Layton)
(79)

Cricket in November ("Baby Bunting")

B. 1075 (Ayer) (79)
DE GROOT and the PICCADILLY ORCHESTRA

If you'll love me as I love you ("Baby Bunting") (Ayer) (79)

12-inch double-sided plum label

C. 704

| Jingle Johnnie (with Chorus) (Tate) ("Some") (78)
| COURTLAND, JEFFERIES and CHORUS Have you seen the ducks go by? (F. Powell) ("Some") (78)

- Manual

JEROME, Marion

10-inch double-sided plum label

B. 480 The Pipes of Pan (Monckton and Talbot)
("The Arcadians") (80)
CLARA EVELYN
I can't retrain from laughing (Lambelst)

JOHNSON, Murray

10-inch double-sided plum label

B 459 When we've wound up the watch on the Rhine (with Chorus) (Darewski) (80) CHARLES PENROSE Laughteritis (Penrose) (79)

B. 549 Blue Eyes (Nicholls) (78)
WALTER JEFFERIES
A little bit of Heaven (Ball) (78)

(" Geisha") (80)

Pack up your troubles in your old kit bag
(Powell) (79)

B. 605

Auntie Skinner's Chicken Dinner (Morst)
(79)

(The song the kettle is singing (78)

B. 676 ERIC COURTLAND Underneath the Stars—A romance (H. Spencer) (78)

JONES, Bessie

10-inch double-sided plum label

B. 1113 Sky Rocket ("Irene"—Tierney) (79)

NELLIE WALKER
Castle of dreams ("Irene"—Tierney) (79)

KIRKBY, Stanley

10-inch double-sided plum label

B. 460 My Sumurun Girl (Hirsch) (80)
HENRY KLAUSER
Laughing Song (76)

KLAUSER, Henry (the celebrated Norwegian Actor)

10-inch double-sided plum label

B. 460 Laughing Song (as sung by him in every European Court) (76)
STANLEY KIRKBY
My Sumurun Girl (Hirsch) (80)

The figures in brackets at end of selections indicate the speed at which the records should be played







LAURIER, Jay

10-inch double-sided plum label

Swim, Sam, Swim (Lee) (78) B. 669 Pve had a glass of ginger wine (Les)

Six short soldiers (Darewski) (78) B. 682 Cut me off a little bit of roly-poly (Long and Mills) (78)

B. 819 Pudden! (Blackmore and Gibson) (79)
Nobody loves me (Lee) (79)

I'm a flirt (Leigh) (79) B. 844 | I'm wasting away (Worton, David and Lee,

B. 887 Shall us? Let's (Lee) (78) Top Hole (Lambert) (78)

I'd like to marry (but I couldn't leave the girls) (Ayer) (79) B. 912-Long Boy (Barclay Walker) (79)

B. 1004 Hush-a-bye (Burr and Hope) (79)
A Stage door scene (talking) (Laurier) (79)

I began to sit up and take notice (Lee) (79) B. 1030 With wonderful speed and precision

(Dixon) I do like nice bright lights at night

B. 1041 (Barratt) (79) Treacly, eacly, pudden (Lee) (79)

And it was (Scott) (79) HARRY WELDON B. 1066 So long! Sally (Austin) (79)

12-inch double-sided plum label

It's lovely to be in love (Clifford Harris and Tate) (80) C. 673 I want something to practise on (Lee)

LEIGH. Louise

9)

3

TY

10-inch double-sided plum label

Farewell (Fraser-Simson) ("The Maid of the Mountains") (78) B. 808 OLIVE BURTON

New Moon (Merlin Morgan) ("The Maid of the Mountains") (78) I've lost my heart in Maoriland (Law-rence) ("Buzz Buzz") (79) Louise Leigh and

B. 1009 TEFFERIES-Coupons for kisses (Darewski) (" Buzz Buzz ") (79)

The ship of love (Michael) (79) EDNA BROWN

B. 1040 Hush-a-bye, ma baby (Missouri Waltz) (Keppel) (79)
Some day waiting will end (Caryll)
("Kissing Time") (79)

B. 1043-

Louise Leigh and Eric Courtland Joan and Peter (Caryll) ("Kissing Time ") (79)

12-inch double-sided plum label

For your love, I am waiting (with Chorus) (Carr) (" The Lilac Domino.") (79) The Lilac Domino (with Chorus) (Cuvillier)

("The Lilac Domino") (79)

LENO, Dan (the late)

10-inch double-sided plum label

B. 462 Mrs. Kelly (74) My wife's relations (74)

B. 463 Poppies (75)
The Shopwalker (74)

B. 464 The Tower of London (74)

12-inch double-sided plum label

C. 545 Going to the Races (74)
The Huntsman (74)

LEONI, Henri

10-inch double-sided plum label

Play me that marching melody (with Chorus) (Le Feuvre) ("Yes, Uncle!") (79)

GROOT and the PICCADILLY B 909 ORCHE-TRA Widows are wonderful (Ayer) ("Yes, Uncle!") (79)

LESTER, Alfred

12-inch double-sided plum label

A Conscientious Objector (Rice) (" Round the Map ") (78)

for the rolling sea (Finck) Hurrah (" Round the Map ") (78)

(For other records of ALFRED LESTER, see page 116)

LEVEY, Ethel

12-inch double-sided plum label

That haunting Melody (Cohan) (79) C. 573 { That naunting My Tango Girl (Hirsch) (79)



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S RECORI



LYTTON, Henry

10-inch double-sided plum label

Laughing Song (Lytton) (81) B. 453 MAURICE FARKOA (the late) I like you in velvet (Rubens) (" Lady Madcap") (81)

MAGLEY, Irene

10-inch double-sided plum label

he beauty spot America!") (79) (Finck) (" Hullo, B. 994 ERIC COURTLAND

Joan of Arc (They are calling you) (Jack - Wells) (79)

MAXWELL, Aimée

12-inch double-sided plum label

Can it be love (Rubens) (" Betty ") (with Chorus) (78) C 656 Staff-Captain H. RATCLIFFE

Rose in the bud (Dorothy Forster) (78)

C 672 A Broken Doll (Tate) ("Samples") (78)
When you come home (Squire) (78)

MAYNE, Clarice

(accompanied by "THAT ") 12-inch double-sided plum label

C. 526 Come over the garden wall (Tate) (80) Mr. and Mrs. Smith (81)

Nursey, nursey (Lee and David) (81) C. 527 \ I've got my eye on you (Arthurs and Leigh)

MELFORD, Austin

12-Inch double-sided plum label

Piccadilly (Braham) (" Mr. Manhattan ")

PEGGY PHILLIPS and ERIC COURTLAND 'Twas in September (Hein) (" Mr. Manhattan") (78)

MILLAR, Gertie

12-inch double-sided plum label

(Moonstruck (Monckton) ("Our Miss Gibbs ") (80) C. 530 Tony from America (Monckton) ("The Ouaker Girl") (81)

Toy Town (Monckton) (" Bric-a-Brac")

(78) C. 593 Neville was a devil (Monchton) (" Brica-Brac') (78)

O'FARRELL, Talbot

10-inch double-sided plum label

Come back to Ireland and me (R. Wakley

("Hanky-Panky") (78)
HARRY TALBOT and LOUISE LEIGH
One hour of love with you (M. Darewski) B. 820 (" Hanky-Panky ") (78)

ORME, Gerald

10-inch double-sided plum label

When Irish eyes are smiling (Ball) (78) GEORGE CARVEY

March on to Berlin (Staunton and Meher)

PENROSE, Charles

10-inch double-sided plum label

(Laughteritis (Penrose) (79) MURRAY JOHNSON and CHORUS When we've wound up the Watch on the Rhine (H. Darewski) (80)

(For other records of CHARLES PENROSE, see page 117)

ROBEY, George

10-inch double-sided plum label

B. 465 The Prehistoric Man (74)
Not that I wish to say anything (74) The Mormon's Song (Robey) (78) B. 466

Gus Elen
Wait till the work comes round (75)

12-inch double-sided plum label

The Servants' Registry Office (Edgar) (78)
The Editress (Robey) (78)
And very nice too! (Tabra) (78)
Archibald! .certainly not (Glover) (81)

C. 547 Bang went the chance of a lifetime (79)

Good Queen Bess (77) Hey, ho, what might have been! (Sullivan and Edgar) (79)

C. 548 < More in sorrow than in anger (Rhomer)

I think I shall sleep well to-night (77) C. 549 Mrs. B. (81)

Tempt me not (81). The Barrister (80) C. 550 <

The Manager of the Splitz Hotel (Rogers) C. 551-The Mayor of Mudcomdyke (76)

The Pro's Landlady (Pether) (80) C. 552 4 President of the Republic (Greene) (79) The Witness (Wick) (78)

C. 553 You've a very nice day for it too (Sullivan and Edgar) 80)

The figures in brackets at end of selections indicate the speed at which the records should be played





DUS RECORDS



ROBEY, George continued

C. 570 Worse, much worse (Ross) (80)
Robin Hood (Rogers) (80)
I don't think it matters (Edgar) (78)

C. 571 We parted the best of friends (Edgar) (78) -and that's that ! (Robey) (80)

C. 617 TOM CLARE Cohen rings up his tailor (Bluff) (78) a market be

SCOTT, Maidie

10-inch double-sided plum label

I'm glad I took my Mother's advice (Langley) (79) B. 568 Father got the sack from the Water-works (Collins and Terry Sullivan) (79)

12-inch double-sided plum label

The Bird on Nelly's Hat (Solman) (78) C. 616 The School Strike (We all came out on strike) (Lambert) (78)

SEALBY, Mabel

12-inch double-sided plum label

("Tina") (78)
W. H. BERRY and PHYLLIS DARE C. 632 Let me introduce you to my Father (Rubens) ("Tina") (78)

SHEPARD, Burt (the late)

10-inch double-sided plum label

B. 468 Laughing Song (76)
The Whistling Coon (76)

SHERIDAN, Mark (the late)

10-inch double-sided plum label

B. 470 { At the Football Match last Saturday (76) One of the B'hoys (Scott) (81)

and I do some

SMITHSON, Florence

10-inch double-sided plum label

B. 444 { I know nothing of life (" Mousme ") (80) Waltz Song (German) (" Tom Jones") (80)

12-inch double-sided plum label

My Samisen! (Monchton and Talbot) ("Mousmé") (80) The Temple Bell (Monchton and Talbot) C. 531 (" Mousmé ") (80)

STRATTON, Eugene (the late)

12-inch double-sided plum label

C. 556 I may be crazy (Leslie Stuart) (81) Lily of Laguna (Leslie Stuart) (81)

STRONG, Will

10-inch double-sided plum label

B. 1080 Beautiful Ohio (Earl) (79) Palm Tree Island (Law) (79) You'll be some wonderful girl (McCarthy)

B. 1081 I'll sing you a song (About dear old Dixieland) (Creamer and Laylon) (79) Old Tennessee and me (Whiting) (79) NELLIE WALKER

B. 1087 Chong (He come from Hong Kong) (Weeks) (79) Fuzzy-Wuzzy-Woo Whidden) (79) (Carlton - and

B. 1091 What do you mean by loving somebody else? (Gottler) (79)

I'm for ever blowing bubbles (Kenbrovin B. 1092 and Kellette) (79) Tell me (Kortlander) (79)

Mystery—A Fox Trot Song (Cirina) (78)
Myster Nile (Pierce) (79)
Every time I see you (Emmett Adams) B. 1106

B. 1109 (79)It must be you (Conrad) (78)

Nobody knows (and nobody seems to care) (Berlin) (79) B. 1119 Lousiana (Neat) (79)

When they get Dixieland on the wireless

telephone (C. Law) (79)
Where the hills of Ben Lomond look B. 1129 down on the dell (Lilian Ray) (79)



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STRONG, Will-continued

B. 1138 When that harvest moon is shining (I wanna go home!) (Stevens) (79)
I want to hear that Dixie melody again

(Gorton) (79) Lindy's wedding (Gordon) (79) ERIC COURTLAND

B. 1139 Have you a vacant corner in your heart ? (Derrick) (79)

Tents of Arabs (Lee David) (79) B. 1145 Laughing Vamp-Fox Trot (Associated Music Writers of America) (79)

TAYLOR, Nellie

12-inch double-sided plum label Little Miss- Melody (Monckton) ("The Boy") (78)

DE GROOT and the PICCADILLY ORCHESTRA Valse poudrée (Popy) (78)

WALKER, Nellie

10-inch double-sided plum label Chong (He come from Hong Kong)
(Weeks) (79)
WILL STRONG B. 1087

Old Tennessee and me (Whiting) (79) Castle of dreams ("Irene") (Tierney) (79)

Bessie Jones Sky Rocket ("Irene") (Tierney) (79)

WELDON, Harry

(Foley) (79)

10-inch double-sided plum label

'Sno Use (Foley) (79) Sleuthy, the dread of the heads (Castling) (79)
'S' too old, 's' too old, sickening, 's' too B. 901 | Sleuthy, the old (Foley) (79) can't get away from my ancestors B. 999

(So long! Sally (Austin) (79) B. 1066 JAY LAURIER And it was (Scott) (79)

12-inch double-sided plum label

C. 764 The White Hope—Part I (Weldon) (78) The White Hope—Part II (Weldon) (78) The Pastoral Song-Part I (Tate and

Harris) (78) C. 777 2 The Pastoral Song-Part II (Tate and Harris) (78) I get more like a Pro every day (Wiss and Bennett) (79)

C. 805 Down home in Tennessee (Donaldson and Weldon) (79) Tennessee-Burlesque Tyrolean Song (Wise and Bennett) (78)

Cowboy (Dawson City) (Castling and Weldon) (78) Travesty on "What do you want to make those eyes at me for?" (Foley) (79) C. 827

C. 864 Somebody's baby (Castling) (79)
Back, back to Alabam (Castling and

Leigh (79)
The Bull Fighters (Castling and Leigh) C. 910 (79)
The Policeman—Part I (Tindall and

C. 981 Weldon) (79) The Policeman-Part II (79)

Poor Joe (Castling and Weldon) (79) C. 991 Tennessee (Castling) (79)

YATES, Gretchen

12-inch double-sided plum label

What a naughty old gentleman father must have been (Finck) ("My Lady Frayle") (78)
ANNIE CROFTS C. 679

Day by Day (Talbot '(" My Lady Frayle ")

The figures in brackets at end of selections indicate the speed at which the records should be played



DUETS, etc.

For Prices of Records see page ii

AYER, Nat D., and Olive	1
BURTON	B. 84
12-inch double-sided plum label	27/807/2

Who taught you all those things that you taught me? (Ayer) (78) C. 785 RUBY HEYL The Bells of St. Mary's (A. E. Adams) (78)

AYER, Nat D., and Peggy PHILLIPS

12-inch double-sided plum label

If you were the only girl in the world and I were the only boy (Ayer) ("The Bing Boys are here") (78) C. 676 ALHAMBRA ORCHESTRA The Languid Melody (Ayer) ("The Bing

BURNABY, Davy, and Louise LEIGH

Boys are here ") (78)

10-inch double-sided plum label

Any little thing (Ivor Novello) (" Tails Up!") (79) B. 965 DAVY BURNABY Gnee-ah! (Braham) (" Tails Up!") (79)

COBBETT and WALKER 10-inch double-sided plum label

Are you from Dixie ? (Cobb) (79) Old Man Brown (Weston and Lee) (79) Down home in Tennessee (Donaldson) (78) B. 654 When Paderevski plays that baby grand (Weston and Lee and The Two Bobs) (79) When I leave the world behind (Irving B. 711-Berlin) (79)

COURTLAND and JEFFERIES 10-inch double-sided plum label

Four-and-nine (David and Lee) (79)

Fancy you fancying me (Lee and Weston) (78) B. 306 Down where the Swannee River flows (Von Tilzer) (78)

Raggin' thro' the rye (A. E. Adams)
("Bubbly") (78)
DAYY BURNABY

Reckless Reggie (Braham) ("Bubbly")

Hawaiian butterfly (Baskette and Santle) ("Bubbly") (79)
Louise Leigh, Eric Courtland and

B. 353 WALTER JEFFERIES
Dream boat (Ivor Novello) (78)

Down Texas Way (Godfrey, Mills and Scott) (78)

B. 870 BLANCHE DARE and ERIC COURTLAND Hullo! my dearie (Stamper) (" Zig-Zag ") (78)

Where the black-eved Susans grow (Whiting) ("Cheep") (79)
Hezekiah Johnson's Jubilee (Weston, Lee and The Two Bobs) (79) B. 880

Oh, Johnny! (Olman) (79) Oh, Johnny! B. 881 You oughtn't to do it, when you don't belong to me (Carlton and Whidden) (79)

All the world will be jealous of me (Ball) B. 882 (79)

My home in U.S.A. (Flynn) (79)

That dear old home of mine (Ayer)
("The Bing Girls are There") (79)

WALTER JEFFERIES Over There (The Great American War Song) (Cohan) (79)

Along the way to Waikiki (Whiting) (79)
WALTER JEFFERIES
Smoke Clouds (H. Darewski) ("Topsy
Turvy") (79) B. 886

For me and my gal (Meyer) (" Here and There ") (79) B. 895 There's a girl for every soldier (Long and Scott) (79)

B. 902 Good-bye-ee! (Weston and Lee) (79) Somewhere in France (Howard) (79)

On the road to home, sweet home (van B. 961 Alstyne) (79) Some Sunday morning (Whiting) (79)

Pve got the sweetest girl in Maryland (Donaldson) ("Tabs") (79)

B. 968 Louise Leigh and Walter Jefferies The military stamp (with Chorus) (Crawford) (" Soldier Boy ")



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B. 885



COURTLAND and JEFFERIES-continued

(Indianapolis (79)

LOUISE LEIGH, COURTLAND AND B. 984 JEFFERIES

Give me a Little Cosy Corner (Tate) (79)

B 993 Oshkosh (Weston and Lee) (79)
My Tennessee, is that you calling me (Scott) (79)

B. 1006 K.K.-K. Katey (O'Hara) (79)
There's a tramp, tramp, tramp upon the highway (Lilian Shirley) (79) (California and you (Puck) (79)

B. 1053 How'ya gonna keep 'em down on the farm? (After they've seen Paree) (Donaldson) (79)

B. 1054 Bells and blue ribbon (Emmett-Adams)

Have a smile (Rule) (79)

That old-fashioned mother of mine B. 1055 (Nicholls) (79) Panama (Flynn) (79)

Till we meet again (Whiting) (79) B. 1056 For you a rose, for me a memory (Nicholls) (79)

Pensylvani ah (Weston and Lee) (78)

B. 1071 In the land of Yamo Yamo (Fisher)

Wherever the girls are you'll find a Jack Tar (Mills, Castling and Scott) (79) B. 1073 ERIC COURTLAND

That wonderful mother of mine (Goodwin) (79)

12-inch double-sided plum label

Have you seen the ducks go by (Powell)
(with Chorus) ("Some") (78)
WALTER JEFFERIES and CHORUS Jingle Johnnie (Tate) (" Some") (78)

COURTLAND, Eric, and Joseph REED

12-inch double-sided plum label

(Mother (Romberg) (" Soldier Boy ") (79) DE GROOT and THE PICCADILLY C. 866 ORCHESTRA

En relisant vos lettres (Valse Lente) (Masson-Kick) (79)

COURTLAND and STRONG

10-inch double-sided plum label

Take your girlie to the movies (If you can't make love at home) (Wendling) B. 1098 Let the rest of the world go by (Ball)

(79) Oh! what a pal was Mary (Wendling)

B. 1108 Hand in hand again (In answer to "Till we meet again") (Whiting) (79)

COWAN, Doris, and George BAKER 13-nets deminested plam !

10-inch double-sided plum label

There was a Time ("Gondotiers"-Sullivan) (78) B. 486 Things are seldom what they seem ("Pinafore"—Sullivan) (78)

Boy and Girl (Monckton) ("The Country B. 493-

Girl ") (79)
Dance with me (Rubens) (" Betty ") (79) Prithee, pretty maiden ("Patience"-Sullivan) (78)

B. 5134 None shall part us (" Iolanthe"-Sullivan) (80)

DARE, Phyllis, and W. H. BERRY

12-inch double-sided plum label

Let me introduce you to my father (Rubens) ("Tina") (78)
MABEL SEALBY

C. 632 I've been to the pictures (Rubens)
("Tina") (78)

DARE, Phyllis, and Paul RUBENS (the late)

have the want below to well

12-inch double-sided plum label

Something in the atmosphere (Rubens)
("Tina") (78)

PHYLLIS DARE 633 The Violin Song (Rubens) ("Tina")

The figures in brackets at end of selections indicate the speed at which the records should be played



DARE, Blanche, and Eric COURTLAND

10-inch double-sided plum label (Hullo! my dearie (Stamper) ("Zig-Zag")

B. 870 3 COURTLAND and JEFFERIES Down Texas Way (Godfrey, Mills and Scott)

If there hadn't have been a garden of Eden (Frank) (79)

B. 1065 \ I don't know what would happen to me, if anything happened to you (Kennedy Russell) (79)

ESSEX, Violet, and Peter DAWSON

10-inch double-sided plum label I want the sun and moon (" A Southern Maid ") (Ivor Novello) (79)

VIOLET ESSEX B. 1114 (a) How do I know I love you; (b) Which? (Who is now my lover true?)
(Hewitt) (79)

GAWTHORNE, Peter, and Muriel GRAY

12-inch double-sided plum label Love's own kiss (Waltz Song) ("High Jinks") (78)

C. 721 Maisie Gay and W. H. RAWLINS She says it with her eyes (" High Jinks ")

GAY, Maisie, and W. H. RAWLINS

12-inch double-sided plum label

(She says it with her eyes (" High Jinks ") PETER GAWTHORNE and MURIEL

C. 721 GRAY Love's own kiss (Waltz Song) ("High Jinks") (78) Simpone To

GRAVES, George, and Will EVANS

12-inch double-sided plum label

Another good thing you've missed (Glover) ("Happy Days") (78) Developing a photograph (Graves and Evans) (78) C. 560

GROSSMITH, George, and Haidee DE RANCE

12-inch double-sided plum label

They didn't believe me (Kern) ("To-night's the Night ") (79). George Grossmith

C. 578 Tommy, won't you teach me how to tango? (Penso) (78)

belower of Posterity (Friedly in JANIS, Elsie, and Basil HALLAM (the late) 10-inch double-sided plum label

You're here and I'm here (Kern) (" The Passing Show ") (78)

B. 488 ELSIE JANIS Florrie was a Flapper (Finck) ("The Passing Show") (79)

12-inch double-sided plum label

I've got everything I want but you (Marshall, arr. by Finck) (" The Passing C. 597 Show ") (78) DE GROOT and PICCADILLY ORCHESTRA Piccadilly Grill-Waltz (de Groot) (78)

JONES, Bessie, and Murray JOHNSON

10-inch double-sided plum label

We've been married just one year (Muir) (79) MURRAY JOHNSON and CHARLES STEWART On the 5.15 (Marshall) (80)

JOHNSON, Murray, and Charles STEWART

10-inch double-sided plum label

On the 5.15 (Marshall) (78)
Bessie Jones and Murray Johnson We've been married just-one year (Muir) (79)

of the comes KEYS, Nelson, and Arthur PLAYFAIR (the late)

12-inch double-sided plum label

The Optimist and the Pessimist (Finck)

C. 594 ("Bric-a-Brac") (78)
THE LIGHT OPERA COMPANY
Gems from "To-night's the Night"
(Rubens) (78)



200 These records should be played with "His Master's Voice" needles, sold only in boxes bearing our copyright picture "His Masters Voice" on the lid.



DUET RECORDS



LEIGH, Louise, and Florence BERENS (Whistler)

12-inch double-sided plum label

C. 793 When the autumn leaves are falling (Slamper) ("Zig-Zag") (78)

ERNEST PIKE Roses of Picardy (Haydn Wood) (78)

LEIGH, Louise, and Eric COURTLAND

10-inch double-sided plum label

B. 1043

| Joan and Peter (Caryll) ("Kissing Time") (79)
| LOUISE LEIGH |
| Some day waiting will end (Caryll) ("Kissing Time") (79)

LEIGH, Louise, and Peter DAWSON

10-inch double-sided plum label

B. 805
A Paradise for two (The key to your heart)
(Tate) ("The Maid of the Mountains") (78)
PETER DAWSON
A Bachelor Gay (Tate) ("The, Maid of the Mountains") (78)

LEIGH, Louise, and Randell JACKSON

12-inch double-sided plum label

C. 849

Song of the chimes (Cuvillier) ("The Lilac Domino") (79)
Where love is waiting (Cuvillier) ("The Lilac Domino") (79)

What is done you never can undo (with chorus) (Finale, Act II) (Cuvillier) ("The Lilac Domino") (79)

DE GROOT and the PICCADILLY ORCHESTRA
The land of happy memories (de Groot) (79)

Walter JEFFERIES

10-inch double-sided plum label

B. 968 The military stamp (with Chorus) (Crawford) ("Soldier Boy") (79)

COURTLAND and JEFFERIES
I've got the sweetest girl in Maryland (Donaldson) ("Tabs") (79)

(Coupons for kisses (Darewski) ("Buzz Buzz") (79)

B. 1009 Louise Leight Pive lost my heart in Maoriland (Lawrence "Buzz Buzz ") (79) (Love in a cottage (Charles) (79)

B. 1011 DAVY BURNABY
'n' everything (de Sylvia, Kahn and Jolson) ("Tails Up!") (79)

After you've gone (Creamer and Layton) (79)

B. 1072 WALTER JEFFERIES
I'll be happy when the preacher makes
you mine (Donaldson) (79)

LEIGH, Louise, and Charles NELSON

10-inch double-sided plum label

B. 709 Sympathy (Waltz Song) ("The Firefly")
(78)
My heart is calling you (Nicholls) (78)

LEIGH, Louise, and Harry TALBOT

10-inch double-sided plum label

B. 820 One hour of love with you (M. Darewski)
("Hanky-Panky") (78)
TALBOT O'FARELL
Come back to Ireland and me (Wakley)
("Hanky-Panky") (78)

LEVEY, Ethel, and Blanche TOMLIN

12-inch double-sided plum label

The Simple Melody (Berlin) ("Watch your Step") (78)

ETHEL LEVEY (drums played by JOSEPH COYNE)

The Minstrel Parade (Berlin) ("Watch

your Step ") (78)

The figures in brackets at end of selections indicate the speed at which the records should be played



C. 611



MANNERING, Moya, and Leslie HENSON

10-inch double-sided plum label

B. 484 T'd, like to bring my Mother (Rubens)
("To-night's the Night") (78)
Meet me round the corner (Rubens)
("To-night's the Night") (78)

PHILLIPS, Peggy, and Eric COURTLAND

12-inch double-sided plum label

(Twas in September (Hein) ("Mr. Manhattan") (78)
AUSTIN MELFORD
Piccadilly (Hein) ("Mr. Manhattan")
(78)

TAYLOR, Nellie, and Peter GAWTHORNE 12-inch double-sided plum label

C. 834 Tue always got time to talk to you (H. Talbot) ("The Boy") (79)
Have a heart (Kern) ("The Boy") (79)

WALKER, Nellie, and Eric COURTLAND

10-inch double-sided plum label

(You never knew about me (Keen) ("Oh,

B. 1018 | Till the clouds roll by (Kern) ("Oh, Joy!") (79)

B. 1123 One I know (Henry and Onivas) (78)

ERIC COURTLAND

God gave me wonderful dreams (But you made these dreams come true) (Ni kulis)

made those dreams come true) (Nicholis)
(79)

BURTON, Olive, Eric COURTLAND and Llewellyn MORGAN

10-inch double-sided plum label

B. 818 Down Honolulu way (Burnett and Burke) (79)
Baby (You're the sweetest baby I know) (Ayer) (79)

LEIGH, Louise Eric COURTLAND and Walter JEFFERIES

10-inch double-sided black label

B 858 Dream Boat (Novello) (78) COURTLAND and JEFFERIES Hawaiian Butterfly (Basketle and Santley) ("Bubbly") (79)

B. 984 Give me a little cosy correr (Tate) (79)

COURTLAND on 1 JEFFERIES
Indianapolis (79)



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MUSICAL COMEDIES AND PLAYS

For Prices of Records see page ii

" THE ARCADIANS "

10-inch double-sided plum label

B. 446 My Motter (HARRY CARLTON) (80)
[Just like father used to do (Monckton) (80)
["Quaker Girl"] (HARRY CARLTON) (80)
The Pipes of Pan (MARION JEROME) (80)

B. 480 I can't refrain from laughing (Lambelot) ("Geisha") (CLARA EVELYN) (80)

12-inch double-sided plum label

C. 124

"The Arcadians," Selection I (COLD-STREAM GUARDS BAND) (81)
"The Arcadians," Selection II (COLD-STREAM GUARDS BAND) (81)
Gems from "The Arcadians" (with

C. 143 Chorus) (Bohemian Orchestra) (80)
C. 143 Gems from "Our Miss Gibbs" (wi (with Chorus) (Monckton and Caryll) (Bo-HEMIAN ORCHESTRA) (81)

" ARLETTE "

10-inch double-sided plum label

Didn't know the way to (DE GROOT and the PICCADILLY ORCHESTRA) (79) Poor Butterfly! (Hubbell) (DE GROOT and the PICCABILLY ORCHESTRA) (79)

12-inch double-sided plum label

"Arlette," Gems from, Part I (78)
"Arlette," Gems from, Part II (78)
"Arlette," Selection I (MAYFAIR OR-

CHESTRA) (78)
"Arlette," Selection II (MAYFAIR OR-C. 831 CHESTRA) (78)

12-inch double-sided black label

On the Staff (with CHORUS) (STANLEY LUPINO) (78)

D. 413 When you're all dressed up and no place to go (Sylvio Hein) ("Mr. Manhattan") (RAYMOND HITCHCOCK) (78)

Love in my heart is ringing (Telephone duet) (WINIFRED BARNES and JOSEPH COYNE) (78)

Didn't know the way to (WINIFRED BARNES and JOSEPH COYNE) (78)

"BABY BUNTING"

10-inch double-sided plum label

I wonder why (VIOLET ESSEX) (79) B. 1074 If you'll love me as I love you (Violet Essex) (79)

Cricket in November (WALTER JEF-FERIES) (79)

B. 1075 | FERIES) (19)
If you'll love me as I love you (DE GROOT and the Piccadilly Orchestra) (79)

12-inch double-sided plum label

"Baby Bunting," Selection I (MAYFAIR C. 934 "ORCHESTRA) (79)
"Baby Bunting," Selection II (MAYFAIR

ORCHESTRA) (79)

" BETTY "

10-inch double-sided plum label

Dance with me (DORIS COWAN and GEORGE BAKER) (79) B. 493 Boy and Girl ("The Country Girl") (DORIS COWAN and GEORGE BAKER) (79)

12-inch double-sided plum label

Betty," Selection I (MAYFAIR OR-CHESTRA) (78)

"Betty," Selection II (MAYPAIR OR-CHESTRA) (78)
"Betty" Waltz (MAYPAIR ORCHESTRA)

(78)
"For Valour"—Military Valse (Ancliffe,
"May Pair Orchestra)

(78)Gems from "Betty," Part I (THE LIGHT

OPERA COMPANY) (78)
Gems from "Betty," Part II (THE LIGHT
OPERA COMPANY) (78) C. 596 <

Can it be love (AIMEE MAXWELL) (78) C. 656 Rose in the bud (Dorothy Forster) (Staff-Captain H. RATCLIFFE) (78)

"THE BOY"

10-inch double-sided plum label

Little Miss Melody (DE GROOT and the

PICCADILLY ORCHESTRA) (79) you look in her eyes (Hirsch) (" Going B. 963 Up ") (DE GROOT and the PICCADILLY ORCHESTRA) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played





Musical Comedies and PLAYS

5 600 C



"THE BOY "-continued

12-inch double-sided plum label

Little Miss Melody (NELLIE TAYLOR) (78) C. 833 Valse poudrée (Popy) (DE GROOT and the PICCADILLY ORCHESTRA) (78)

I've always got time to talk to you (NELLIE TAYLOR and PETER GAWTHORNE) (79) C. 834 Have a heart (NELLIE TAYLOR and PETER GAWTHORNE) (79)

"The Boy," Selection I (MAYFAIR ORCHESTRA) (78)
"The Boy," Selection II (MAYFAIR

ORCHESTRA) (78) Little Miss Melody-Waltz (H.M. Cold-

STREAM GUARDS BAND) (79) C. 884 Missouri Waltz (Eppel, arr. Logan) (H.M. COLDSTREAM GUARDS BAND) (79)

10-inch double-sided black label

(When the heart is young (W. H. BERRY)

I could love a nice little girl (with CHORUS) ("High Jinks") (W. H. BERRY) (79)

12-inch double-sided black label

[I want to go to bye-bye (with Chorus) (W. H. BERRY) (79)

D. 415 What is life without love? ("High Jinks") (78)

(3-teen double-sided place lain "CARMINETTA!

10-inch double-sided plum label

A Merry Farewell (Valse Song) (DE GROOT and the Piccapilly Orch.) (79) B. 892 Clicquot (DE GROOT and the PICCADILLY ORCHESTRA) (79)

12-inch double-sided plum label

C"Carminetta" Valse (METROPOLITAN DANCE BAND) (79) C. 821 Waltz we love Waltz (La Valse que

nous aimons) (Vecsey) (79)

"Carminetta," Selection I (MAYFAIR
ORCHESTRA) (79)

"Carminetta," Selection II (MAYFAIR

ORCHESTRA) (79)

12-inch double-sided black label

D. 416 A Merry Farewell (Waltz song) (DELYSIA) Clicquot (with ChoRUS) (DELYSIA) (79)

" CHU CHIN CHOW "

10-inch double-sided black label

Cleopatra's Nile (VIOLET ESSEX and CHORUS) (79) E. 172 When a pullet is plump (COURTICE POUNDS)

12-inch double-sided plum label

Chu Chin Chow," Selection I (MAYFAIR ORCHESTRA) (79) Chu Chin Chow," Selection II (MAYFAIR

C. 755 ORCHESTRA) (79) The Cobbler's Song (PETER DAWSON) (79)

C. 756 The Watchman (Squire) (PETER DAWson) (79) Any time's kissing time (DE GROOT and the Piccadilly Orchestra) (78)

C. 778 Some sort of somebody (Kern) ("Vanity Fair") (DE GROOT and the PICCADILLY ORCHESTRA) (78)

12-inch double-sided black label

Any time's kissing time (VIOLET ESSEX and COURTICE POUNDS) (79) D. 417 I love you so (Violet Essex) (79)

" THE GEISHA"

10-inch double-sided plum label

I can't refrain from laughing (CLARA EVELYN) (80)

B. 480 MARION JEROME The Pipes of Pan ("The Arcadians")

12-inch double-sided plum label

"The Geisha," Selection 1 (BAND OF H.M. COLDSTREAM GUARDS) (81)
The Geisha," Selection II. (BAND OF C. 199 4 ... H.M. COLDSTREAM GUARDS) (81)

" GOING UP."

10-inch double-sided plum label

If you look in her eyes (DE GROOT and the PICCADILLY ORCHESTRA) (79)

B. 963 Little Miss Melody (Monckton) ("The Boy") (DE GROOT and the PICCADILLY ORCHESTRA) (79)
The tickle toe (DE GROOT and the Picca-

DILLY ORCHESTRA) (79)

B. 982 The Apache Rag (Braham) ("Tails up") (DE GROOT and the PICCADILLY OR-CHESTRA) (79)



These records should be played with "His Master's Voice needles, sold only in boxes bearing our copyright picture His Masters Voice on the lid.



Musical Comedies and Plays



" GOING UP "-continued

B. 988 (a) I'll bet you; (b) The touch of a woman's hand (GAIETY THEATRE OR-CHESTRA) (79)
Medley—Two-Step (GAIETY THEATRE ORCHESTRA) (79)

12-inch double-sided plum label

C. 861 "Going Up"—Selection I (GAIETY THEATRE ORCHESTRA) (79) "Going Up," Selection II (GAIETY THEATRE ORCHESTRA) (79)

The tickle toe—One-step (H.M. Cold-Stream Guards Band) (79) Over there—One-Step (Cohan) (H.M. Coldstream Guards Band) (79)

12-inch double-sided black label

D. 418 Down! Up! Left! Right! (Finale, Act 2) (JOSEPH COYNE, AUSTIN MELFORD, ROY BYFORD and FRANKLYN BELLAMY (79) First act, second act, third act (JOSEPH COYNE and MARJORIE GORDON) (79)

D. 419 If you look in her eyes (Marjorie Gordon and Evelyn Laye) (79)
Kiss me! (Marjorie Gordon and H. De

Kiss me! (Marjorie Gordon and H. De Bray) (79)

D. 420 The tickle toe (with Chorus) (Marjorie Gordon, Dialogue—Franklyn Bel-Lamy) (79)
The touch of a woman's hand (Marjorie Gordon) (79)

" IRENE "

10-inch double-sided plum label

B. 1115 { Irene (Edith Day) (79) | Alice Blue Gown (Edith Day) (79) | B. 1113 { Sky Rocket (Bessie Jones) (79) | Castle of dreams (Nellie Walker) (79) |

B. 1134 Alice Blue Gown (DE GROOT and the PICCADILLY ORCHESTRA) (79)
I Never Realised (Darewski and Gideon) (79)

12-inch double-sided plum label

C. 795

"Irene "—Selection I (MAYFAIR ORCHESTRA) (79)
"Irene "—Selection II (MAYFAIR ORCHESTRA) (79)

"KISSING TIME"

10-inch double-sided plum label

Some day waiting will end (Lousis Leigh) (79).

Joan and Peter (Louise Leigh and Eric

B. 1043 Joan and Peter (Louise Leigh and Erro Courtland) (79)

(Women haven't any mercy on a man

B. 1044 (RUFERT HAZELL) (79) My motors (Walter Jefferies) (79)

12-inch double-sided plum label

C. 925 "Kissing Time"—Selection I (MAYFAIR ORCHESTRA) (79)
"Kissing Time"—Selection II (MAYFAIR ORCHESTRA) (79)

ORCHESTRA) (79)

C. 906 Indianola—Fox Trot (Henry and Onivas) (MAYPAIR DANCE ORCHESTRA) (79)

Some day waiting will end (De Groot and

Some day waiting will end (DE Groot and the Piccapilly Orchestra) (79)

C. 908 If you could care ("As you were")
(Darewski) (De Groot and the PicCADILLY ORCHESTRA) (79)

THE LIGHT OPERA COMPANY

12-inch double-sided plum label

C. 515 "Dorothy," Gems from, Part I (Cellier)

C. 515 ("Dorothy," Gems from, Part II (Cellier)

C. 516 "Florodora," Gems from (Stuart) (81)
"Duchess of Dantzig," Gems from (Caryll) (81)

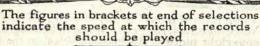
"H.M.S. Pinafore," Gems from, Part I (Sullivan) (81)

C. 517 "(M.S. Pinafore," Gems from, Part II (Sullivan) (81)

C. 518 ("Adèle," Gems from (Briquet and Phillipp)
(78)
"Gipsy Love," Gems from (Lehar) (80)

"The Chocolate Soldier," Gems from

C, 520 ("Véronique," Gems from (Messager) (78)
"The Dancing Mistress," Gems from (Monchton) (80)





Musical Comedies and Plays



THE LIGHT OPERA COMPANY—continued

"The Quaker Girl," Gems from, Part I. (Monckton) (80)

The Quaker Girl," Gems from, Part II. (Monckton) (80)

the night," Gems from (Rubens) (78) C. 594 NELSON KEYS and ARTHUR PLAYFAIR

The Optimist and the Pessimist (" Bric-à Brac ") (Finck) (78)

C. 596 "Betty," Gems from, Part I. (Rubens) (78)
"Betty," Gems from, Part II. (Rubens) (78)

C. 846 ("Tina," Gems from, Part I. (Rubens) (78) "Tina," Gems from, Part II. (Rubens) (78)

"The Bing Boys are Here," Gems from, Part I. (Ayer) (78)

C. 703 "The Bing Boys are Here," Gems from, Part II. (Ayer) (78)

C. 710 "My Lady Frayle," Gems from, Part I. (Finck and Talbot) (79)
"My Lady Frayle," Gems from, Part II.

(Finck and Talbot) (79)

"The Happy Day," Gems from, Part I. (Jones and Rubens) (79)
"The Happy Day," Gems from, Part II. (Jones and Rubens) (79)

"Mr. Manhattan," Gems from, Part I. (arr. by Clifford Courtenay) (79) Mr. Manhattan," Gems from, Part II. (arr. by Clifford Courtenay) (79)

"Some," Gems from, Part I. (Tate and C. 748 Powell) (78) "Some," Gems from, Part II. (Tate and

Powell) (78)

Theodore & Co.," Gems from, Part I. C. 765 (Novello and Kern, arr. by Jaxon) (78)
"Theodore & Co.," Gems from, Part II. (Novello and Kern, arr. Ly Jaxon) (78)

C. 791 { "Vanity Fair," Gems from, Part I. (79) "Vanity Fair," Gems from, Part II. (79)

The Maid of the Mountains," Gems from, Part I. (Fraser-Simson and Tate) (79) "The Maid of the Mountains," Gems rom, Part II. (Fraser-Simson and Tate) (79)

"Arlette," Gems from, Part I. (Le Feuver and Novello) (78)

C. 828 and Novello) (18)

"Arlette," Gems from, Part II. (Le
Feuvre and Novello) (78)

C. 888 "Hullo, America!"—Gems from, Part I.
(Elsie Janis, Finck and Kildare) (79)
"Hullo, America!" Gems from, Part II. (Elsie Janis, Finck and (Kildare) (79)

"THE LILAC DOMINO" (Operetta)

10-inch double-sided plum label

"The Lilac Domino"-Wal z (DE GROOT B. 903 and the Piccapilly Otchestra) (79)
"Pamela"—Valse (Norton) (DE GROOT and the PICCADILLY ORCHESTRA) (79) Carnival night (with Chorus) (ERIC COURT-

B. 906-LAND) (79) Consolation (RANDELL JACKSON) (79)

For your love I am waiting (DE GROOT and the Piccapilly Orchestra) (79) B. 907 First love, last love, best love (Ayer)
("The Bing Boys on Broadway")

(DE GROOT and the PICCADILLY ORCHESTRA) (79)

12-inch double-sided plum label

"The Lilac Domino "-Selection I. (MAY-FAIR ORCHESTRA) (79)
The Lilac Domino"—Selection II. C. 847 The

(MAYFAIR ORCHESTRA) (79) For your love I am waiting (with Chorus)

(Louise Leigh) (79) C. 848 { The Lilac Domino (with Chorus) (Louise LEIGH) (79)

Song of the Chimes (Louise Leigh and

RANDELL JACKSON) (79)
Where love is waiting (Louise Leigh and C. 849 RANDELL JACKSON) (79)

What is done, you never can undo (with Chorus) (Finale, Act II.) (Louise Leigh and Randell Jackson) (79)

C. 850 The land of happy memories (De Groot) (DE GROOT and the PICCADILLY ORCHESTRA) (79)

The Lilac Domino "-Waltz (H.M. COLDSTREAM GUARDS BAND) (79)

C. 835 Hullo, Girls!—Two-Step (Finck) ("Hullo, America!") (H.M. COLDSTREAM GUARDS BAND) (79)

" THE MAID OF THE MOUNTAINS "

10-inch double-sided plum label

A Bachelor Gay (PETER DAWSON) (78) B 805 AParadise for two (The Key to your heart) Louise Leigh and Peter Dawson) (78)

Farewell (Louise Leigh) (78) New Moon (OLIVE BURTON) (78)



These records should be played with "His Master's Voice"needles, sold only in boxes bearing our copyright picture "His Masters Voice" on the lid.



MUSICAL COMEDIES



"THE MAID OF THE MOUNTAINS -continued

A Paradise for two (The Key to your heart) (DE GROOT and the PICCADILLY OR-

CHESTRA) (79) B. 828 My heart's just broke for you (Dorothy Forster) (DE GROOT and the PICCADILLY ORCHESTRA) (79)

12-inch double-sided plum label

"The Maid of the Mountains," Selection I.

(MAYFAIR ORCHESTRA) (78) C. 783 "The Maid of the Mountains," Selection II.

(MAYFAIR ORCHESTRA) (78) The Maid of the Mountains," Gems from, Part I. (THE LIGHT OPERA CO.) (79)

C. 814 The Maid of the Mountains," Gems from, Part. II. (THE LIGHT OPERA Co.) (79)
"The Maid of the Mountains," Waltz C. 817 (METROPOLITAN DANCE BAND) (79) Sphinx Waltz (Popy) (79)

The Maid of the Mountains " Valse Song (Love will find a way) (DE GROOT and C 829

the Piccapilly Orchestra) (78)
Parted (Tosts) (De Groot and the Picca-DILLY ORCHESTRA) (78)

"MONSIEUR BEAUCAIRE" (Andre Messager)

Chinnel (Louise Lynn a

10-inch double-sided plum label

When I was King of Bath (ERNEST B. 1032-PIKE) (79) Honour and love (ERNEST PIKE) (79)

12-inch double-sided plum label

Beaucaire "-Selection Monsieur (MAYFAIR ORCHESTRA) (79)
Monsieur Beaucaire "—Selection II. C. 900 \ " Monsieur (MAYFAIR ORCHESTRA) (79)
"Monsieur Beaucaire"—Waltz_(MAY-FAIR DANCE ORCHESTRA) (79)

Beautiful Ohio-Waltz (Earl) (MAYFAIR DANCE ORCHESTRA) (79)

10-inch double-sided black label

(Lightly, lightly (Rosina Buckman and E. 182 FRASER GANGE) (79)
Waiata Poi (A Maori Love Song) (Hill)

(Rosina Buckman) (79)

12-inch double-sided black label

Red Rose (Fraser Gange) (79) D. 459 Under the moon (with Chorts) (FRASER GANGE) (79) Philomel (with Chorus) (Rosina Buck-

MAN) (79) D. 460 Say no more (Rosina Buckman and FRASER GANGE) (79)

"OH, JOY!"

10-inch double-sided plum label

You never knew about me (NELLIE WALKER and BRIC COURTLAND (79)
B. 1018 Till the clouds roll by (NELLIE WALKER

and Eric CourtLand) (79) Till the clouds roll by (SAVOY QUARTET) (79)

B. 1024 On the level you're a little devil (Young and Schwartz) (" Hullo, America! ") (MAURICE CHEVALIER) (79)

12-inch double-sided plum label

"Oh, Joy!"-Selection I. (MAYFAIR

C. 890 . ORCHESTRA) (79)
Oh, Joy!"—Se'ection II ORCHESTRA) (79)

" A SOUTHERN MAID "

10-inch double-sided plum label

Francesco del Fuego (PETER DAWSON) B. 1110 Here's to those we love (Peter Dawson)

I want the sun and moon (VIOLET ESSEX

and Peter Dawson) (79)

B. 1114 (a) How do I know I love you? (b)
Which? (Who is now my lover true?)
(Hewitt) (VIOLET ESSEX) (79) Love's cigarette (DE GROOT and the

PICCADILLY ORCHESTRA) (79) B. 1111 The Great Waltz Song (Dark grows the sky) (DE GROOT and the PICCADILLY ORCHESTRA) (79)

12-inch double-sided plum label

C. 972 The call of the sea (Peter Dawson) (79)
The Little Admiral ("Songs of the Fleet"—Stanford) (79)

C. 973 My way of love (Violet Essex) (78) Love's cigarette (Violet Essex) (78) ("A Southern Maid "- Selection I. (MAY-

C. 974 ... A Southern Maid "-Selection II (MAY-FAIR ORCHESTRA) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played by the lives





"THEODORE & CO."

12-inch double-sided plum label

Theodore & Co.," Selection I. (MAYFAIR C 753 ORCHESTRA) (76)
"Theodore & Co.," Selection II. (MAYFAIR Gems, "Theodore & Co.," Part I. (Light

C. 765 OPERA COMPANY) (78).
Gems, "Theodore & Co.," Part II. (LIGHT OPERA COMPANY) (78)

12-inch double-sided black label

Every little girl can teach me something new (with CHORUS) (GEORGE GROS-D. 424

SMITH)((78)

My friend John (LESLIE HENSON) 78)

All I want is somebody to love me (GEORGE GROSSMITH and MADGE SAUNDERS) (78) D. 425

and sixty-five Three hundred (LESLIE HENSON and DAVY BURNABY) (78)

" TINA "

12-inch double-sided plum label

I've been to the pictures (MABEL SEALBY) C. 632 Let me introduce you to my father (W. H.

BERRY and PHYLLIS DARE) (78) The Violin Song (PHYLLIS DARE) (78)

C. 633 Something in the atmosphere (PHYLLIS DARE and PAUL RUBENS) (78) "Tina," Selection I. (ADELPHI THEATRE

ORCHESTRA) (78) C. 635 ("Tina," Selection II. (ADELPHI THEATRE ORCHESTRA) (78)
The Billstickers' Dance (ADELPHI THEATRE

ORCHESTRA) (78) C. 636 "Tina" (ADELPHI The Dance from THEATRE ORCHESTRA) (78)

C. 644 Timbuctoo (W. H. Berry) (78)
I'm a self-made man (The Cocoa King) (W. H. BERRY) (78)

"Tina," Gems from, Part I. (LIGHT OPERA COMPANY) (78) "Tina," Gems from, Part II. (LIGHT C. 646

OPERA COMPANY) (78)
Violin Song (De Groot and Piccadilly

ORCHESTRA) (78) C. 683 Serenata (Toselli) (DE GROOT and PICCA-DILLY ORCHESTRA) (78)

Tina," Waltz (METROPOLITAN DANCE BAND) (79)

e consider

C. 731 Maid in America Medley—Fox Trot (METROPOLITAN DANCE BAND) (79)

" TOM JONES "

10-inch double-sided plum label

Waltz Song (FLORENCE SMITHSON) (80) I know nothing of life (Monchton and Talb ("Mousmé") (FLORENCE SMITHSON) (80)

10-inch double-sided black label

E. 27 {Waltz Song (RUTH VINCENT) (80) Three Roses (Arden) (RUTH VINCENT) (78) 12 370

"TO-NIGHT'S THE NIGHT"

10-inch double-sided plum label

I'd like to bring my mother (Moya Man-NERING and LESLIE HENSON) (78)
Meet me round the corner (Moya Man-NERING and LESLIE HENSON) (78) " To night's the Night "-One step (MAY-

FAIR OCHESTRA) (80) B. 501 Love's garden of roses (Haydn Wood) (DE GROOT and the PICCADILLY ORCHESTRA) (78)

12-inch double-sided plum label

"To-night's the Night," Selection 1.

C. 411 (MAYFAIR ORCHESTRA) (78)
"To-night's the Night," Selection II. (MAYFAIR ORCHESTRA) (78) Murders (George Grossmith) (79)

C. 574 Any old night is a wonderfulnight (George GROSSMITH) (78) They didn't believe me (GEORGE GROS-

SMITH and HAIDEE DE RANCE) (79) C. 578 GEORGE GROSSMITH

Tommy, won't you teach me how to tango? (Penso) (78)
They didn't believe me (DE GROOT and the

Piccadilly Orchestra) (78)
A little bit of Heaven (Ball) (DE GROOT C. 623 Hi and the Piccapilly Orchestra) (78)
"To-night's the Night" Fox Trot (May-

FAIR ORCHESTRA) (78) C. 698 Dream of Delight Waltz (Nicholls) (MAYFAIR ORCHESTRA) (78)

"WHO'S HOOPER?"

10-inch double-sided black label

There's an angel watching over me (VIOLET LORAINE) (79) Wot's the good of hanyfink? (Ingle) (ALBERT CHEVALIER) (81)



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"WHO'S HOOPER? "-conting el

12-inch double-sided plum label

"Who's Hooper?" Selection I, (MAYFAIR C. 932 ORCHESTRA) (79)
"Who's Hooper?" Selection II. (May-

FAIR ORCHESTRA) (79)

12-inch double-sided black label

It must be very trying to be mad (W. H.

D. 442 BERRY) (79)
What are the wild waves saying? (W. H. Berry) (79) Wonderful love (W. H. BERRY and

VIOLET LORAINE) (79) D. 443 It's nice to be home once more (W. H. BERRY and VIOLET LORAINE) (79)
Come, landlord, fill the flowing bowl
(W. H. BERRY and ERNEST PIKE) (79)

The Wedding Jazz (VIOLET LORAINE) (79)

"YES, UNCLE!"

10-inch double-sided plum label

Widows are wonderful (SAVOY QUARTET) (79)

B. 314 Hello 1 New York (Ayer) ("The Bing Boys on Broadway") (SAVOY QUAR-TET; (79)

10-inch double-sided black label

Carry on the good work (with Chorus NORMAN GRIFFIN) (79) E. 173 Bohemia (" The Happy Day ") (VIOLET Essex) (78)

12-inch double-sided plum label

The dear old days (with Chorus) (DAVY

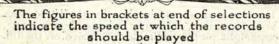
BURNABY) (79)
Some day I'll make you love me (Grey and C. 851 Ayer, arr. Stoddon) ("Round the Map") (DE GROOT and the PICCADILLY ORCHESTRA) (79)

"Yes, Uncle I"-Selection I. (MAYFAIR ORCHESTRA) (79)
Yes, Uncle!"—Selection II. (MAYFAIR C. 8524 ORCHESTRA) (79)

12-inch double-sided black label

D. 426 Ninny, Nonny, No (Norman Griffin) (79)
Would you believe it? (Norman Griffin and Davy Burnaby) (79)

Widows are wonderful (JULIA JAMES) (78) Somebody's coming to tea ("Cheep") (LEE WHITE) (78) D. 427







REVUES

For Prices of Records see page ii

"AS	YOU	WERE	,,
-----	-----	------	----

10-inch double-sided plum label

(What ho! Mr. Watteau (with Chorus) BLANCHE DARE (79)
If you could care (Eric Courtland) (79) B. 987

B. 1016 Helen of Troy (SAVOY QUARTET) (78) Smiles (Roberts) (SAVOY QUARTET) (78)

12-inch double-sided plum label

"As You Were "-Selection I. (MAYFAIR C. 874 ORCHESTRA) (79)

"As You Were"—Selection II. (MAYFAIR

ORCHESTRA) (79)

you could care—Waltz Hesitation (MAYFAIR DANCE ORCHESTRA) (79) Princess Pat-Waltzes The (Herbert)

(MAYFAIR DANCE ORCHESTRA) (79) If you could care (DE GROOT and the PICCADILLY ORCHESTRA) (79)

C. 908 Some day waiting will end ("Kissing Time") (Caryll) (DE GROOT and the PICCADILLY ORCHESTRA) (79)

"THE BING BOYS ARE HERE"

10-inch double-sided plum label

In other words (NAT D. AYER) (78) B. 640 Dear Old Shepherd's Bush (NAT D. AYER) (78)

The Clock Song (NAT D. AYER) (78) Come round London with me (NAT D. B. 641 AYER) (78)

Another little drink wouldn't do us any B. 642 harm (NAT D. AYER) (78) The Whistler (Alhambra Orchestra) (78)

If you were the only girl—Fox-Trot (May-FAIR ORCHESTRA) (78)

B. 678 Underneath the Stars—Fox-Trot ("We're all in it ") (MAYFAIR ORCHESTRA) (78)

20 Jan

The Languid Melody (DE GROOT and the

PICCADILLY ORCHESTRA) (79)
Down home in Tennessee (Donaldson) (De Groot and the Piccadilly Orch.) (79) B. 691 The Kipling Walk-One-Step (MURRAY'S SAVOY QUARTET) (80)

B. 702 Down home in Tennessee (Donaldson) (MURRAY'S SAVOY QUARTET) (80)

If you were the only girl (Luvaun) (79)
Yaaka Hula Hickey Dula (Goetz, Young
and Wendling) (Luvaun, sung with B. 703 guitar) (79)

If you were the only girl—Fox-Trot (MURRAY'S SAVOY QUARTET) (80) Wheredid Robinson Crusoe go with Friday B. 725 on Saturday night ?- One Step or Fox-Trot (Meyers) (MURRAY'S SAVOY QUAR-

12-inch double-sided plum label

TET) (80)

"The Bing Boys are Here," Selection I. (ALHAMBRA ORCHESTRA) (78)
The Bing Boys are Here," Sel
(ALHAMBRA ORCHESTRA) (78) C. 674 Selection II.

If you were the only girl in the world and I were the only boy (NAT D. AYER and

PEGGY PHILLIPS) (78) C. 676 The Languid Melody (ALHAMBRA ORCHES-TRA) (78)

I stopped, I looked and I listened (NAT D. AYER) (78) C. 677

The Kipling Walk (NAT D. AYER) (78) The Bing Boys are Here," Gems from, Part I. (THE LIGHT OPERA Co.) (78)

C. 703 "The Bing Boys are Here," Gems from, Part II. (The LIGHT OPERA Co.) (78) If you were the only girl (DE GROOT and the PICCADILLY ORCHESTRA) (79)

C. 716 Every little while (" Some ") (DE GROOT and the PICCADILLY ORCHESTRA) The Bing Boys are Here"-Waltz

(METROPOLITAN DANCE BAND) (79) High Jinks "-One-Step or

C. 729 (arr. by Savino) (METROPOLITAN DANCE BAND) (79)



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" THE BING BOYS ON BROADWAY "

10-inch double-sided plum label

First love, last love, best love (DE GROOT and the PICCADILLY ORCHESTRA) (79) For your love I am waiting (Cuvillier)
("The Lilac Domino") (DE GROOT and B. 907 the PICCADILLY ORCHESTRA) (79)

Hello! New York (Savoy Quarter) (79)
Widows are wonderful (Ayer) ("Yes,
Uncle!") (Savoy Quarter) (79) B. 914 4

12-inch double-sided plum label

"The Bing Boys on Broadway"-Selection I. (ALHAMBRA ORCHESTRA) (79)
The Bing Boys on Broadway"—Selec-C. 845 tion II. (ALHAMBRA ORCHESTRA) (79)

The Fact is (DAN AGAR) (79) Shurr-up! (DAN AGAR) (79) C. 846

12-inch double-sided black label

College days (with Chorus) LORAINE) (79) (VIOLET. -MAG D. 428 Hello! New York (with CHORUS) (VIOLET

LORAINE) (79)

Something Oriental (with CHORUS) (VIOLET D. 429

LORAINE (79)
Day after day (Violet Loraine and
WALTER JEFFERIES) (79)
First love, last love, best love (700) LORAINE and WALTER JEFFERIES) (79)

D. 430 Do you like me? (" The Bing Girls are There ") (VIOLET LORAINE and JOSEPH COYNE) (79)

"THE BING GIRLS ARE THERE "

10-inch double-sided plum label

That dear old home of mine (ERIC COURT-LAND and WALTER JEFFERIES) (79)
Over there (the Great American War Song) (Cohan) (WALTER JEFFERIES) (79)

12-inch double-sided plum label

"The Bing Girls are There," Selection I. (ALHAMBRA THEATRE ORCHESTRA) (79) The Bing Girls are There," Sclection II (ALHAMBRA THEATRE ORCHESTRA) (79)

That dear old home of mine (DE GROOT and the Piccapilly Orchestra) (78) C. 784 Let the great big world keep turning (Dr. GROOT and the PICCADILLY ORCH.) (78)

12-inch double-sided black label

Let the great big world keep turning (with Chorus) (Violet Loraine) (79)
So he followed me (Violet Loraine) D. 431 < (79)

> Do you like me? (VIOLET LORAINE and JOSEPH COYNE) (79)

D. 430 First love, last love, best love (" The Bing Boys on Broadway ") (VIOLET LORAINE and Walter Jefferies) (79)

" BRIC-A-BRAC "

10-inch double-sided plum label

Glad to see you're back (TEDDIE GERARD) (78)B. 520 Naughty, naughty, one Gerrard (TEDDIE

GERARD) (78) Since Chumley came back from London

Town (MURRAY JOHNSON) (78) Flappers (Talbot) ("My Lady Frayle") B. 644 out the (ARNOLD RICHARDSON) - (78)

Since Chumley came back from London Town (MURRAY'S SAVOY QUARTET) (78)
You've got to do it ("Pell Mell")
(MURRAY'S SAVOY QUARTET) (79) B. 692

12-inch double-sided plum label

C. 593 Toy Town (GERTIE MILLAR) (78)
Neville was a devil (GERTIE MILLAR) (78) The Optimist and the Pessimist (Nelson KEYS and ARTHUR PLAYFAIR) (78)

Gems from "To-night's the Night," including: "Pleasedon't flirt with me," C. 594 "The Only Way," "I'd like to bring my Mother," "Boots and Shoes" (Rubens) (THE LIGHT OPERA COMPANY) (78)

"Brie-à-Brac" Selections (THE PALACE C. 607 THEATRE ORCHESTRA, conducted by HERMAN FINCK) (78)

Bric-à-Brac." Waltz (METROPOLITAN

Dance Band) (79) You're here and I'm here—Medley—Onestep (Kern) (METROPOLITAN DANCE BAND) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played



72361



" BUBBLY "

10-inch double-sided plum label

Reckless Reggie (DAVY BURNABY) (78) B. 848 Raggin' thro' the Rye (ERIC COURTLAND and Walter Jefferies) (78) Hawaiian Butterfly (ERIC COURTLAND and

WALTER JEFFERIES) (79) B. 853 | Dream Boat (Ivor Novello) (Louise Leigh, ERIC COURTLAND and WALTER JEF-

FERIES) (78)

Hawaiian Butterfly (DE GROOT and the

PICCADILLY ORCHESTRA) (78) B. 861 Some girl has got to darn his socks (Finck) ("Round the Map") (De Groot and the PICCADILLY ORCHESTRA) (78)

12-inch double-sided plum label

C. 800 { "Bubbly," Sel. I. (MAYFAIR ORCH.) (79) "Bubbly," Sel. II. (MAYFAIR ORCH.) (79)

"BUZZ BUZZ"

10-inch double-sided plum label

conso may negth perm 3

I ful Put me to tlaco

(I've lost my heart in Maoriland (Louise LEIGH) (79) B. 1009 Coupons for kisses (Louise Leigh and WALTER JEFFERIES) (79)

12-inch double-sided plum label

"Buzz Buzz "-Selection I. (MAYFAIR C. 889 ORCHESTRA) (79)
"Buzz Buzz "—Selection II. (MAYFAIR ORCHESTRA) (79)

"HOUP-LA!"

DIA SOTIANO BULLICIA OF BUILD

10-inch double-sided plum label

Oh, how she could Yacki, Hacki, Wicki Wacki Woo (OLIVE BURTON and ERIC COURTLAND) (78) B. 786 Come on to Nashville Tennessee (Donald-

son) (OLIVE BURTON and ERIC COURT LAND) (78)

Oh, how she could Yacki, Hacki, Wicki Wacki Woo (MURRAY'S SAVOY QUAR-B. 830 'TET) (79) (They're wearin' them higherin Hawaii (79)

CHORUS) (79). B. 994 Joan of Arc (They are calling you) (Wells) (ERIC COURTLAND) (79)

10-inch double-sided plum label

The beauty spot (IRENE MAGLEY and

"HULLO, AMERICA!"

The Jazz Band (SAVOY QUARTET) (79)

B. 1008

| Everything is Peaches down in Georgia (Meyer and Ager) ("US") (SAVOY QUARTET) (79)

On the level you're a little devil (MAURICE

B. 1024 CHEVALIER) (79)
Till the clouds roll by (Kern)
Joy!") (SAVOY QUARTET) (79)

10-inch double-sided black label

E. 174 (ELSIE LANIS) (70) (ELSIE JANIS) (79)
The Jazz Band (ELSIE JANIS) (79)

12-inch double-sided plum label

"Hullo, America ! " Selection I. (PALACE C. 877

THEATRE ORCHESTRA) (79)

"Hullo, America!" Sclection II. (PALACE
THEATRE ORCHESTRA) (79)

Hullo, Girls! Two-Step (H.M. Coldstram Guards Band) (79)
"The Lil'se Domino." Waltz (Cwvillier)
(H.M. Coldstram Guards Band) (79) Give me the moonlight, Fox-Trot (H.M. COLDSTREAM GUARDS BAND) (79)

C. 886 Hello Hawaii! how are you, Fox-Trot (Schwartz) (H.M. COLDSTREAM GUARDS BAND) (79)

12-inch double-sided black label

Après la guerre (Elsie Janis, Owen Nares, Will West and Stanley NARES, WI LUPINO) (79) D. 434

The picture I want to see (ELSIE JANIS and OWEN NARES) (79)

Give me the moonlight—Pt. I (ELSIE JANIS) (79)

D. 435 Give me the moonlight—Pt. II (ELSIE (JANIS) (79)

" THE PASSING SHOW"

10-inch double-sided plum label

Gilbert the Filbert (BASIL HALLAM, the

late) (78)
I'll make a man of you (Gwendoline B. 481 BROGDEN) (78)

You're here and I'm here (ELSIE JANIS and BASIL I VILLAM, the late) (78) Florrie was a Flapper (ELSIE JANIS) (78)



These records should be played with "His Master's Voice" needles, sold only in boxes bearing our copyright picture "His Master's Voice" on the lid.



" THE PASSING SHOW "-continued

12-inch double-sided plum label

The Passing Show," Selection I. (conducted by HERMAN FINCK) (MAYFAIR

C. 382 ORCHESTRA) (78)
"The Passing Show," Selection II. (conducted by HERMAN FINCK) (MAYFAIR ORCHESTRA) (78)

I've got everything I want but you (ELSIE Janis and Basil Hallam, the late) (78) C. 597 Piccadilly Grill Waltz (De Groot) (De GROOT and the PICCADILLY ORCHESTRA)

You're here and I'm here Medley-One-C. 730 Step (METROPOLITAN DANCE BAND) (79)
"Bric-à-Brac"—Waltz (Monchton, arr.
by Higgs) (METROPOLITAN DANCE BAND) (79)

"ROUND THE MAP"

10-inch double-sided plum label

Some girl has got to darn his socks (DE GROOT and the PICCADILLY ORCH.) (78) B. 861 Hawaiian Butterfly (Baskette and Santiev) ("Bubbly") (DE GROOT PICCADILLY ORCHESTRA) (78) and the

12-inch double-sided plum label

"Round the Map," Selection I. (HERMAN C. 809 FINCK and ORCHESTRA) (79)
"Round the Map," Selection II. (Her-MAN FINCK and ORCHESTRA) (79)

A Conscientious Objector (ALFRED LESTER) (78)

C. 811 Hurrah for the rolling sea (ALFRED LESTER) (78)

Some day I'll make you love me (DE GROOT and the PICCADILLY ORCHESTRA) C. 851

The dear old days (with Chorus) (Ayer) ("Yes, Uncle!") (DAVY BURNABY) (79)

12-inch double-sided black label.

Here comes Tootsie (with Chorus) (VIOLET LORAINE) (78)
Some girl has got to darn his socks
(VIOLET LORAINE) (78) D. 438

Some day I'll make you love me (VIOLET

LORAINE) (78)
D.S.O. and V.A.D. (VIOLET LORAINE, D. 439 ALFRED LESTER and NELSON KEYS) (78)

" SAMPLES "

10-inch double-sided plum label

A Broken Doll (DE GROOT and the PICCADILLY ORCHESTRA) (78)
ulip Song ("Joyland") (Darewski)
(DE GROOT and the PICCADILLY OR-Tulip

B 631 CHESTRA) (78) My Honolulu Girl (DE GROOT and the

PICCADILLY ORCHESTRA) (78) 13. 647 A Perfect Day (Jacobs-Bond) (DE GROOT and the PICCADILLY ORCHESTRA) (78) A Broken Doll (LUVAUN) (78)

Yaaka Hula Hickey Dula (Goetz, Young and Wendling) (79) B. 701

(LENSEN and the TROCADERO OR-CHESTRA) (78)

The Roses have made me remember (ERIC COURTLAND) (79) little Dutch Heaven for two (Mills, B. 762 Scott and Godfrey) (COURTLAND) (79)

12-inch double-sided plum label

A Broken Doll (AIMEE MAXWELL) (78) C. 6723 When you come home (Squire) (AIMEE MAXWELL) (78)

A Broken Doll-Fox-Trot (METROPOLITAN

DANCE BAND) (79)
"Half-Past Eight"—Waltz (Rubens, arr. C. 726 by Higgs) (METROPOLITAN DANCE BAND) (79)

" SOME "

10-inch double-sided plum label

Every little while (ERIC COURTLAND and B. 689 CHORUS) (78)

We're all crazy (Walter Jefferies) (78) They called it Dixieland (Walton and CARTER) (80)

B 731-Put me to sleep with an old-fashioned melody (Jentes) (WALTON and CARTER)

12-inch double-sided plum label

Jingle Johnnie (WALTER JEFFERIES and CHORUS) (78)

C. 704 Have you seen the ducks go by? (ERIC COURTLAND, WALTER JEFFERIES and

"Some," Selection I. (Mayfair Or-

CHESTRA) (78)
Some," Selection II. (MAYFAIR OR-C. 705 CHESTRA) (78)

The same of the sa -The figures in brackets at end of selections indicate the speed at which the records should be played





" SOME "-continued

Every little while (DE GROOT and the PICCADILLY ORCHESTRA) (79) C. 716 you were the only girl ("The Bing

C. 716 If you were the only girl ("The Bing Boys are Here") (De Groot and the Piccadilly Orchestra) (79)

Gems from "Some," Part I. (The Light Opera Company) (78)

Gems from "Some," Part II. (The Light Opera Company) (78)

"TAILS UP!"

10-inch double-sided plum label

Gnee-ah! (DAVY BURNABY) (79) Any little thing (DAVY BURNABY and LOUISE LEIGH) (79) The Apache Rag (DE GROOT and the

B. 982 The tickle toe (Hirsch) ("Going Up") (DE GROOT and the PICCADILLY ORCHESTRA) (79)
The twinkle in her eye (DE GROOT and the

PICCADILLY ORCHESTRA) (79)
A dream of delight (Nicholls) (DE GROOT B. 1010 <

and the PICCADILLY ORCHESTRA) (79) 'n 'everything (DAVY BURNABY) (79) B 1011 Love in a cottage (Charles) (Louise

12-inch double-sided plum label

LEIGH and WALTER JEFFERIES) (79)

"Tails Up!" Selection I. (MAYFAIR ORCHESTRA) (79)
"Tails Up!" Selection II. (MAYFAIR C. 365

ORCHESTRA) (79)

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MISCELLANEOUS

UNIOUE BIRD RECORDS

For Prices of Records see page ii 10-inch double-sided plum label

Actual Bird Record made by a Captive Nightingale (No. I.) (78) B. 390 -Actual Bird Record made by a Captive Nightingale (No. II.) (78)

Actual Bird Record made by a Captive Thrush (78)
Actual Bird Record made by a Captive B. 392 Blackbird (80)

Actual Bird Record made by a Captive Nightingale (80) B. 467 FLORENTINE QUARTET Narcissus from

WHISTLING

For Prices of Records see page if

CAPPER, Chas.

10-inch double-sided plum label

B. 151 Carmena (Lane Wilson) (80) Cherry Ripe (Horn) (80)

Nevin) (78)

B. 152 Bid me discourse (Bishop) (78)
Nymphs and Shepherds (Purcell) (79)

Il Bacio (Arditi) (78)
B. 153 { Piccolo, Piccolo, Tsin, Tsin, Tsin (Oscar Straus) (78)

e e e

YODLE

For Prices of Records see page ii BARTON, Ward, and Frank CARROLL

10-inch double-sided plum label

Hawaiian Love Song (Barton) (78) B. 796 Sleep, baby, sleep (New version Barton) (78)

GERBER, Paul

10-inch double-sided plum label

B. 474 Kukulied mit Jodler (75)
Min Vaterische Appenzeller (77)

WATSON, G. P.

10-inch double-sided plum label

Life in the Alps (German Yodling) (79) Herr and Frau GERBER Jodlerpartien (76)



These records should be played with "His Master's Voice needles, sold only in boxes bearing our copyright picture His Masters Voice on the lid.



mbase by mail BAND SELECTIONS

For Prices of Records see page ii

THE COLDSTREAM GUARDS

CONDUCTED BY

Lt.-Col. J. MACKENZIE-ROGAN, C.V.O. Mus. Doc., Hon. R.A.M.

10-inch double-sided plum label

"La Czarine "-Mazurka (Ganne) (80) La Mattchiche (Borel Clerc) (78)

Minuet, No. 1 (Paderevski) (80) Spring Song (Mendelssohn) (77) B. 103

Through the Valley March (Walker) (81) B. 104 New Colonial March (Hall) (82)

God save the King (Bull) (80) B. 105 God bless the Prince of Wales (Richards)

(81)

Rule Britannia (Arne) (81) B. 106

La Marseillaise (Rouget de L'Isle) (78) O sole mio (Di Capua) (80) B. 107 The Rosary (Nevin) (Cornet Solo Sergt. Hawkins) (79)

Bells of St. Malo (Rimmer) (80)

B: 108 Christchurch Bells (78) Coon Band Contest (Pryor) (82)

B. 109 Ginger Two-Step (Wurm) (81)

B. 110 | Hiawatha (Neil Moret) (75)

Liberty Bell March (Sousa) (76) Stars and Stripes March (Sousa) (81) B. 111 Turkish Patrol (Michaelis) (78)

March Past of the Lancashire Brigade (78) B. 112 Regimental Marches of the Brigade of

Guards (77)
"Poet and Peasant" Overture (Supple)

B. 113 "William Tell," Storm (Rossini) (78)

Softly awakes my heart ("Samson and Delilah"—Saint Saëns) (Cornet Solo by Sergt, Hawkins) (78) War March of the Priests (Mendelssohn) B. 114-

B. 115 "Peer Gynt," Morning (Grieg) (80)
"Peer Gynt," Death of Ase (Grieg) (78)
Take a Pair of Sparkling Eyes (Sullivan)

B. 116

(Cornet Solo by Sergt, Hawkins) (76) "Mikado," Selection III. (Sullivan) (76) The Lost Chord (Sullivan) (Cornet Solo by

Sergt. Hawkins) (78) The Distant Shore (Sullivan) (Cornet Solo by Sergt, Hawkins) (76)

B. 119 { "Mikado," Selection I. (Sullivan) (78) "Mikado," Selection II. (Sullivan) (76) "Henry VIII.," Shepherds' Dance (German) (78).

DATE "-COMPONE

B. 120 "Henry VIII.," Morris and Torch Dance

(German) (77) Merrie England," The English Rose

B. 160 (German) (81) B. 160 I know a lovely garden (d'Hardelot) (81)
B. 165 Semper Fidelis March (Sousa) (80)
"Faust," "La Kermesse" (Gounod) (80)

Hungarian Dance (Brahms) (80) B. 173 }

Chanson de mon cœur (Joyce) (80)
Love in Arcady—Serenade (Haydn Wood) B. 199

Hearts-ease Intermezzo (Macbeth) (79) Swing Away March (Cheeseman) (79) B. 200

Our Director March (Bigelow) (79) Distant Greeting March (arr. by C. Godfrey)

B. 206 Rose-Mousse Entr'acte (Bose) (78)

Sleep on, beloved (Adela Wodehouse) (78) B. 209 (a) Abide with me (Monk) ; (b) All people that on earth (Old Hundredth) (78)

The Linnet (Piccolo Polka) (Brockett) (Piccolo Solo by Sergt, W. Valentine) B. 218-

Dance Intermezzo-"Sunbeams," (Lane) (78) m TOWN

Little grey home in the west (Löhr) (Cornet Solo by Corpl. G. Morgan) (78) Süsse Küsse, Op. 10 (Vollstett) (78) The King's Command March (Barnes) B. 220

(79)B. 222 Trot of the Cavalry [Rubinstein, arr. by

Saro) (79) B. 223

Saro) (18)
Somewhere a voice is calling (Tate) (Cornet Solo by Corpl. G. Morgan) (78)
My Little Jap Two-step (Phelps) (80)
"A Lover in Damascus" Suite—Beloved in your Absence—How many a lonely caravan (Woodforde-Kinden, arr. by Percy Fletcher) (78)

B. 226 4 "A Lover in Damascus" Suite-Allah be avling

with us (Woodforde-Finden, arr. by Percy Fletcher) (78)

A Lover in Damascus " Suite—Where the Albana flows (Woodforde-Finden, arr. by Percy Fletcher) (78) A Lover in Damascus " Suite—Far SPERCE. B. 227

across the Desert Sand (Woodforde-Finden, arr. by Percy Fletcher) (78)

The figures in brackets at end of selections indicate the speed at which the records should be played





THE COLDSTREAM GUARDS continued

10-inch double-sided plum label

"On Jhelum River"-Introduction and Boat Song (Woodforde-Finden, arr. by

Percy Fletcher) (78) On Jhelum River,"-Kingfisher Blue (Woodforde-Finden, arr. by Percy Fletcher) (78)

On Jhelum River "-Will the red sun never set (Woodforde-Finden, arr. by

Percy Fietcher) (78)
"On Ihelum River."—The Song of the B. 234 (Woodforde-Finden, arr. Bride Percy Fletcher) (78) Nelson's Victory March (Darewski) (78)

B. 236 Austria March (Nowotny) (78) The Bullfighters-Quick March (Kottaun,

B. 247 arr. by Ord Hume) (78) The Vedette—Quick March (Alford) (78)
"On Jhelum River"—Only a Ros (Woodforde-Finden, arr. by Percy

Fletcher) (78)
"On Jhelum River"—Ashoo at her
Lattice (A. Woodforde-Finden, arr. by B. 254

Percy Fletcher) (79)
Colonel Bogey—March (Alford) (80)
Youth and Vigour—March (Lautenschläger) B. 255

B. 256 Marche Namur (Richards) (78) La Ritirata Italiana (Drescher) (78) National Emblem-March (Bagley) (79)

B. 264 Imperial Echoes—Quick March (Saffroni, arr. by Hume) (80)

B. 288 Pro Patria—March (Clark) (80) Euterpe—March (Clark) (80)

A Humoreske on the Soldier's Song, "It's a long, long way to Tipperary," Part I. (Shipley Douglas) (79)
Ditto, Part II. (arr. by Shipley Douglas) B. 271

Sambre et Meuse-Patriotic March B. 275 (Rauski) (79) Les Volontaires (Melra) (79)

CA Lover in Damascus Suite, No. 5— If in the Great Bazaars" (Woodforde-Finden, arr. by Fletcher) (79) B. 277 Holyrood-Quick March (Alford) (79)

Fail In ! March (Comen, arr. by C. Godfrey, II.) (80) King's Champion March (Belcher) (80) B. 282

The Maple Leaf (onever (Muir) (78) B.356 Bugler GODARD

(Trumpet and Bugle Calls (78)

Regimental Marches-TheKing's, Nortolk Regiment, Lincolnshire Regiment (80) Regimental Marches—The Buffs, King's B. 518 Own, Royal Warwickshire Regiment (80)

The Lamb's March (Sousa) (78) The Pathfinder of Panama (Sousa) (78) B. 580 On the Plantation (Characteristic Piece) B. 782

(Puerner) (78) The Irish Patrol (Puerner) (78)
American National Airs (a) Yankee Doodle (b) Dixie (c) Hail Columbia (78

B. 809 American National Airs (a) Red, White and Blue (b) The Star-Spangled Banner (78) 'hen the great day comes—March (Novello) (79)

B. 826 The Great Little Army-March (Alford)

Samore et Meuse-March (Rauski) (79) Old Comrades-March (The favourite B. 835 march of the changing of the Guards) (Teike) (79) A Trieste March (Carosio) (79)

B. 849 THE OPAL MILITARY BAND Arabia March (Buck, arr. by Alford) (78)
A Periect Day (Jaro's-Bond) (Cornet Solo by Corpl. G. Morgan) (78)

B. 871 Until (Sanderson) (Cornet Solo by Corpl. G. Morgan) (78)

Boston Tea Party-March (Pryor) (79) B. 891 | Hands Across the Sea-March (Sousa)

Manhattan Beach—March (Sousa) (79)
B. 915 Uncle Sammy—March and Two-Step
(Holzmann) (79)

Marche russe (Ganne) (79) OPAL MILITARY BAND B. 981-Lorraine (March Majestic) (Augarde) (79)

B. 1136 The Contemptibles (Stanley) (79) John Bull March (Glover) (79)

THE REGIMENTAL MARCHES OF THE BRITISH ARMY

10-inch double-sided plum label

CAVALRY

Royal Horse and Field Artillery (78) 1st and 2nd Life Guards Royal Horse Guards (The Blues) (78: 1st and 2nd Dragoon Guards (78)

B. 584 3rd Dragoon Guards 4th Dragoon Guards (78)

B. 585 5th and 6th Dragoon Guards (78) 7th Dragoon Guards and 1st Dragoons (78) and Dragoons and 7th Hussars, 3rd

B. 586 . Hussars (78) 4th Hussars, 5th Royal Irish Lancers (78)



These records should be played with "His Master's Voice" needles, sold only in boxes bearing our copyright picture "His Masters Voice" on the lid.



B. 597

B. 598

THE COLDSTREAM GUARDS-continued CAVALRY-continued

10-inch double-sided plum label

B. 587 6th Dragoons, 8th Hussars (78) 9th Lancers, 10th Hussars (78)

11th Hussars, 12th and 21st Lancers and

13th Hussars (78) B. 588 14th and 15th Hussars (78)

B. 589 16th and 17th Lancers (78) 18th, 19th and 20th Hussars (78)

Royal Artillery, Engineers, Grenadiers and all Fusilier Regiments

B. 590 Scots Guards, Irish Guards, Welsh Guards Coldstream Guards (78)

INFANTRY

B. 593

The Queen's (Royal West Surrey Regiment), " Braganza "

The East Surrey Regiment, "A Southerly Wind and a Cloudy Sky" (78)

B. 591 The Hampshire Regiment, "The Hampshire' The Dorsetshire Regiment, "The Dorset-

The Duke of Edinburgh's (Wiltshire Regiment), "The Wiltshire" (78) The Buffs (East Kent Regiment), "The Buffs"

The Queen's Own (Royal West Kent Regiment), "A Hundred Pipers" The Essex Regiment, "The Essex" (78)

B. 592 The Devonshire Regiment, "We've lived and we've loved together" Prince Albert's (Somersetshire Light

Infantry), "Prince Albert"
The Duke of Cornwall's Light Infantry,
"One and All" (78)
The Border Regiment, "John Peel"

The Royal Sussex Regiment, "The Royal Sussex

The King's Rovat Rifle Corps, "Lutzow's Wild Hunt" (78)

The Suffolk Regiment," Speed the Plough" Princess Charlotte of Wales (Berkshire Regiment), "Dashing White Sergeant" (78)

The Sherwood Foresters (Derbyshire Regiment), "Young May Moon" The Northamptonshire Regiment, "The Northamptonshire " (78)

B. 594 The Cheshire Regiment, "Wha wadna'

fecht for Charlie ' The South Wales Borderers, "Men of

Harlech The Welsh Regiment, "Ap shenkin" (78) The Gloucestershire Regiment, " Kynegad Slashers '

The Worcestershire Regiment, 'The Windsor " (78) he Royal Warwickshire Regiment,

B. 595 The Royal war...
"Warwickshire Lads The Norfolk Regiment, "Rule Britannia" The Lincolnshire Regiment, "The Lin-

colnshire Poacher" (78) The Rifle Brigade (The Prince Consort's

Own), "I'm ninety-five" Royal Marine Light Infantry and Royal Marine Artillery, "A Life on the Ocean Wave "

R.A.M.C., " still" (79) "Her bright smile haunts me B 596

(The Prince of Wales) North Staffordshire Regiment The South Staffordshire Regiment, "Come

lasses and lads The Durham Light Infantry,

Light Barque " (78) The King's (Liverpool Regiment), "Here's to the maiden of bashful fifteen "

ist East Lancashire Regiment, "The

2nd East Lancashire Regiment, "Lan-cashire Lad" (78)

The South Lancashire Regiment
The Loyal North Lancashire Regiment,
"The Red Rose" The Manchester Regiment, "The Man-

chester " (78)
The King's Own (Royal Lancaster Regiment), "Corn rigs are bonnie"

The York & Lancaster Regiment, "The York & Lancaster "

YORK & Lancaster
2nd Yorkshire & Lancaster Regiment
(84th), "The Jockey of York "(78)
The Prince of Wales's Own (West Yorkshire Regiment), "Ça ira"
East Yorkshire Regiment, "Yorkshire

Lass"

The Princess of Wales's Own (Yorkshire The Princess of Wales's Own (Yorksalte Regiment), "Bonnie English Rose" The Duke of Wellington's (West Riding Regiment), "The Wellesley" The King's Own (Yorkshire Light In-fantry), "Jock of York" (78) Leicestershire Regiment, "Romaika"

The Oxfordshire Light Infantry, "Nachtlager in Grenada

The 2nd Oxfordshire Light Infantry, "The Lower Castle Yard" (78) B. 599 1st and 3rd Batt. Duke of Cambridge's

Own (Middlesex Regiment) and and 4th Batt. Duke of Cambridge's Own (Middlesex Regiment) (78)

The figures in brackets at end of selections indicate the speed at which the records should be played





THE COLDSTREAM GUARDS-continued INFANTRY—continued

10-inch double-sided plum label

The Royal Irish Regiment, "Garry Owen" The Royal Irish Rifles, "Off, off said the stranger" The Connaught Rangers, "St. Patrick's

Day' The Prince of Wales Leinster Regiment (Royal Canadians), "The Royal Cana-dians" (78)

The Bedfordshire Regiment, "Mando-

The King's (Shropshire Light Infantry), "Old Towler'

Army Service Corps, "Wait for the wagon" (78) he King's Own Scottish Borderers,

"Blue Bonnets over the Border he Cameronians (Scottish F "Within a mile of Edinboro' Town '

The Highland Light Intantry, "Whistle o'er the lave o't Highland Regiments, "Highland Laddie"

(78)God save the King (78)

B. 600

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BUGLE CALLS OF THE BRITISH ARMY

10-inch double-sided plum label

The Charge, The Alarm, Officers' Call, Troop, Battery or Company Sergeant-Majors', Colour-Sergeants', Quarter-master-Sergeant of the A.S.C. or R.A.M.C., Band Call, Drummers or Buglers, Orderly Sergeant, Orderly Corporal, Signallers, Pioneers, Cyclists, Orders, Orderly Room, Post Call, Warning for Parade (78)
Quarter Calls before Parade, Fall In, B. 6024

Dismiss or No Parade, Recruits' Parade or Ride; Watering Order—Mounted Infantry; Stables—Mounted Infantry; Feed—Mounted Infantry; Hay up or litter down, Parade for Guard, Parade for Picket, Fatigue, Defaulters, Sick, School, Rations, Forage, Alarm for troops to turn out under arms, Fire Alarms (78)

Officers' Dress for Dinner, Officers' Dinner, Sergeants' Dinner. Men's Meal, 1st

Call; Men's Meal, 2nd Call; Salute for Guard, Rouse, Reveillé (78) Retreat. Tattoo, First Post. Tattoo, Last Post. Lights Out. Continue, Stand Fast, Double (78)

12-inch double-sided plum label

"Lucrezia Borgia," Selection (Donizetts) C. 101 "Der Freischütz" Overture (Weber) (81) "The Gondoliers," Selection I (Sullivan)

C. 102 "The Gondoliers," Selection II (Sullivan)

(81)Victory and Thanksgiving (Partridge) (31) C. 1044

Valse Royale (Patridge) (80)

"Haddon Hall," Selection (Sullivan) (81)

"The Coon's Patrol" (Lotter) (81) C. 105

" Messiah," All we like sheep (Hāndel) (82) C. 106 " Messiah," O Thou that tellest (Hāndel) (82)

Triumphal March of Boyards (Halvorsen) C. 107-(81)

El Abanico (Javaloyes) (81) Merry Wives of Windsor" Overture (Nicolai) (81)

C. 108 (Nicolai) (61) "Fingal's Cave" Overture (Mendelssohn)

"Trial by Jury," Selection (Sullivan) (S1)
"The Sorcerer," Selection (Sullivan) (81) C. 109 The Sorcerer, Selection (Sunto

C. 110 Folie Bergère (Fletcher) (81)

Reminiscences of Scotland, Part I (arr. by Fred Godfrey) (80) Reminiscences of Scotland, Part II (83)

Land of Hope and Glory (Elgar), Cornet C. 112 Solo by Sergt. HAWKINS (81) Musica Proibita (Gastaldon) (81)

"L'Italiana in Algeri" Overture (Rossini) (81)C. 1134 Capricho Español ("Moriama"-Espinosa)

"Pique Dame" Overture (Suppe) (80) C. 114 Morning, Noon and Night Oversure (Suppe) (80)

"Oberon" Overture (Weber) (80) C. 115 Valse Triste (Sibelius) (81)

C. 116 Norwegian Dance (Grieg) (80) Marche Hongroise (Berlioz) (81)

Fanfare and March of the Silver Trumpets

C. 117 (Viviani) (81) Marche Russe ("Ballet Russe"—Luigini) (81)

C. 118 The Dead March in "Saul" (Händel) (83)

C. 119 Fifinette Intermezzo (Fletcher) (80)
Nell Gwyn Dances, Nos. II and III (German) (81)

Egmont Overture (Beethoven) (81) C. 120 "Barber of Seville" Overture (Rossini)



B. 6034

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THE COLDSTREAM GUARDS-continued

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Students' Songs, No. I. (arr. by Shipley Douglas) (81) C. 121

Students' Songs, No. II. (arr. by Shipley Douglas) (81)

Students' Songs, No. III. (arr. by Shipley C. 122 Douglas) (81) Druid's Prayer Waltz (Davson) (81)

Yeomen of the Guard," Selection I. C. 123

(Sullivan) (81) Yeomen of the Guard," Selection II. (Sullivan) (81)

"The Arcadians," Selection I. (Monchton and Talbot) (80)
"The Arcadians," Selection II. (Monchton and Talbot) (80) C. 124

Ballet Egyptien, Nos. I and II. (Luigini)

C. 125

Ballet Égyptien, No. III. (Luigini) (81)
Ballet Égyptien, No. IV. (Luigini) (80)
"Geneviève de Brabant," Selection (Offen-C. 126 bach) (81)

"Our Miss Gibbs," Selection I. (Monckton

and Caryll) (80)
"Our Miss Gibbs," Selection II. (Monck-C. 127 ton and Caryll) (80)

Evening Hymn and Last Post (Mackenzie-Rogan) (82) The Moon hath raised (Benedict) (Cornet

C. 128 Duet by Musicians HAWKINS and WEBB)

"Faust," Selection (Gounod) (81)
"Les Cloches de Corneville," Selection C. 129 (Planquette) (80). Selection from Overture "1812" (Tchai-

kovsky) (80) "Zampa" Overture (Hérold) (81) "Patience," Selection (Sullivan) (81) C. 130

C. 131 Graceful Dance from "Henry VIII."

(Sullivan) (82)
"Tancredi" Overture (Rossini) (79)
"Fra Diavolo" Overture (Auber) (81) C. 132

Hungarian Rhapsody (Lizst) (78) C. 133 Symphonie Pathétique (Tchaikovsky) (78) "Piratesof Penzance," Selection (Sullivan)

C. 134 (81)"Iolafithe," Selection (Sullivan) (77

" Peer Gynt," Anitra's Dance and In the Peer Gynt, 'Antica's Dance and in the Hall of the Mountain King (Grieg) (80) Wedding March (Mendelssohn) (76) "The Girls of Gottenburg," Selection (Monckton and Caryll) (79) "Miss Hook of Holland," Selection (77) C. 135

Selection C. 136

"Tannhäuser," Grand March (Wagner) (78) C. 137 Overture "1812" (Tchaikovsky)(78)

C. 191 ("Quaker Girl," Sel. I (Monckton) (81) ("Quaker Girl," Sel. II. (Monckton) (81) Policeman's Holiday One-step (Ewing)

C. 192 Wee Macgregor Highland Patrol (Amers)

"Le Domino Noir" Overture (Auber) (80) C 193 Bronze Horse Overture (Auber) (81)

C. 194 C. 198

Amina—Egyptian Serenade (Lincke) (81)

"Si j'étais Roi," Overture (Adam) (81)

"Sunshine Girl," Selection I. (Rubens) (81)

"Sunshine Girl," Sel. II. (Rubens) (81)

"The Geisha," Sel. II. (Sidney Jones) (81)

"The Geisha," Sel. II. (Sidney Jones) (81) C. 199

"The Geisna" Sci. II. (Stancy Jones) (a)
Come sing to me (Thompson, arr. by
Frank Winterbottom) (Cornet Solo by
Corporal W. Britan) (81)
Gipsy Love Waltz (Lehar) (81)
Mirella Overture (Gounod) (81) C. 200

C. 203 Marco Spada Overture (Auber) (81)
"La Poupée," Selection I. (Audran) (81)
"La Poupée," Selection II. (Audran) (80)

C. 206 C. 207

Marche Militaire (Schubert) (81)
"La Reine de Saba," Grand March (Gonnod) (81)
"Messiah," Lift up your Heads (Händel)

C. 211 "Messiah," And the Glory of the Lord

(Hăndel) (81) Lurline "Overture (Wallace) (81) C. 216 Crown Diamonds Overture (Auber) (81)

"Gipsy Love," Selection I. (Lehar) (81)
"Gipsy Love," Selection II. (Lehar) (81)
"Polonia" Overture (Wagner) (80) C. 217

C. 234 Preciosa Overture (Weber) (81) "Utopia, Limited," Selection (Sullivan)

C. 235 (81)
"La Mascotte" Selection (Audran) (81)

La Sirène Overture (Auber) (80)
"Semiramide" Overture (Rossini) (81) G. 237 "Casse-Noisette (Nutcracker) Suite

Ministore Overture (Tchaikovsky) (80)
"Casse-Noisette (Nutoracker) Suite"
Dance of the Sugar-plum Fairy (Tchai-C. 238

kovsky) (80) Casse-Noisette (Nutcracker) Suite "-

March and Russian Dance (Trépak) C. 239 (Tchaikovsky) (80) "Casse-Noisette (Nutcracker) Suite "-

Arabian Dance (Tchaikovsky) (80) Casse-Noisette (Nutcracker) Suite "-

Reed Pipe Dance and Chinese Dance (Tchaikovsky) (80) C. 240 "Casse-Noisette (Nutcracker) Suite "-

Flower Waltz (Tchaikovsky) (80)

Falka," Selection I. (Chaissaigne) (81)

Falka," Selection II. (Chaissaigne) (81)

The figures in brackets at end of selections indicate the speed at which the records should be played





THE COLDSTREAM GUARDS-continued 12-inch double-sided plum label

Grand Duchess of Gerolstein," Selection I. (Offenbach) (81) C. 242 "Grand Duchess of Gerolstein," Selection II. (Offenbach) (81)

(a) Serenata (Mosskovski): (b) Pastorale ("Philémon et Baucis"—Gounod) (81)

C. 243 (a) Chanson Triste; (b) Chanson Hum-oreske (Tchaikovsky) (81)

Light Cavalry Overture (Suppe) (79)
"Le Prophète"—Grand March (Meyer-C. 244 beer) (80)

Mazurka and Valse Ballet Music ("Cop-C. 245

pelia "—Delibes (80)

"Bohemian Girl," Selection (Balle) (81)

Il Conte d'Essex (Mercadante) (80)

Raymond Overture (Thomas) (77) "Boccaccio," Selection I (Suppe) (81) "Boccaccio," Selection II (Suppe) (81)

Three Symphonic Dances, No. I (Grieg) C. 248

(81)
The long day closes (Sulliran) (81)
Suite from "The Miracle"—Procession
and Children's Dance (Humperdinck
arr. by Winterbottom) (80)
Suite from "The Miracle"—The March C. 258-

of the Army and Dead Motif (80) Tannhauser"—Pilgrims' Chorus (Wag-

ner) (80) C. 264 "Lohengrin "-Bridal Chorus (Wagner) (81)

"The Girl in the Taxi," Selection (Jean C. 279 Gilbert) (81)

" Rose of Castille," Selection (Balfe) (81) "Il Trovatore," Miserere (Vardi, arr. by Franklin) (81) Die Lorelei Paraphrase (Nesvadba) (81)

Princess Ida," Selection I (Sullivan, arr. by Winterbottom) (81)

C. 283 "Princess Ida," Selection II (81) 'Mignon" Overture (Thomas, arr. by Rogan) (80)

C. 287 "Swan Lake Ballet"—Dance of the Swans; Hungarian Dance—Czardas (Tchaikovsky) (80)

Reminiscences of Verdi-Part I (arr. by F. Godfrey) (80) C. 288 Reminiscences of Verdi-Part II (arr. by

F. Godfrey) (80) Reminiscences of Weber-Part I (arr. by F. Godfrey) (81) C. 293

Reminiscences of Weber-Part II (arr. by F. Godfrey) (81)

Review of the Brigade of Guards (held in Hyde Park, April 28th, 1913),

Part I (78) C. 297 < Review of the Brigade of Guards (held in Hvde Park, April 28th, 1913), Part II

(78)Fugue in G minor (Back) (78) C. 310

Fantasia in G Minor (Bach) (78)
"Fidelio" Overture (Beethoven) (79) Dieu et la Bayadère—Overture (Auber) (79) C. 311

A Dream of Egypt "Suite—(2) Within the Sphinx's Solemn Shade—Pomegranate in your Mouth (Woodforde-Finden, arr. by Fletcher) (78) "A Dream of Egypt" Suite—(4) I C. 335-

awakened when the moon (Woodforde-Finden, arr. by Fletcher) (78) Meistersinger "Selection, Part 1 DOE BHE Adagio

(Wagner) (78) Meistersinger" C. 337 < Selection, Part II (Wagner) 78)

"A Dieam of Egypt"—Introduction and Beside the lonely Nile (Wood-forde-Finden) (19)
"A Dream of Egypt"—I envy every circlet (Woodforde-Finden) (79) C. 344

Sizilietta-Serenade (von Blon) (79) C. 359

Turkish Idvil (Havs) (78)
Estudiantina—Valse (Waldteufel) (78)
Morgenblätter—Valse (J. Strauss) (78)
Les Sirènes—Valse (Waldteufel) (79) C.-365

Indigo Valse (Strauss) (79)
Bal Masqué—Valse Caprice (Fletcher) (78)
Santiago—Spanish Valse (Corbin) (78) C. 888

Santiago—Spanish Vasse (Coron) (18) Sicilian Vespers—Ballet Selection (Verdi, arr. by Rogan) (79) Sicilian Vespers—Selection (Verdi, arr. C. 389 by Rogan (79) Orphée aux Enfers—Selection I (80)

Orphée aux Enfers—Selection II (Offen-bach) (80) C. 393

C. 397 Merrie England—Fantasia (German) (78)
C. 397 Demoiselle Chic—Intermezzo "Parisian Sketches" (Fletcher) (78)

C. 402 Il Bacio (Arditi, arr. by Rogan) (Cornet Solo by Corporal G. Morgan) (80)
D'ye ken John Peel—Descriptive (arr. by

Shipley Douglas) (80) The Friendly Rivals (C. Godfrey) (Cornet Duet by Corp. G. Morgan and Musician

G. BARR) (79) v. the Swanee C. 403 River-Descriptive By (arr. by Myddleton) (79)

C. 407 {Florodora—Selection I (Stuart) (79) Florodora—Selection II (Stuart, (79)



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	OLDSTREAM GUARDS—continued
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C. 408	The Empire March (Santley, arr. Fletcher) (78) A Dervish Chorus (Sebek) (80)
C. 415	The Emerald Isle, Selection I. (Sullivan and German) (80) The Emerald Isle, Selection II. (Sullivan and German) (80)
C. 416	The Country Girl, Selection I. (Monchton) (80) The Country Girl, Selection II. (Monchton) (80)
C. 463	Rèverie—Valse (Waldteufel) (78) Valse—A Toi (Waldteufel) (78)
C. 465	"The Seasons"—Part I., Barcarolle and Valse (Glazounov) (78) "The Seasons"—Part II., Petit Adagio Bacchanal (Glazounov) (78)
C. 466	The Sorcerer—Selection I. (Sullivan) (78) The Sorcerer—Selection II. (Sullivan) (78)
C. 468	La Reine de Saba—Allegro, Andante Moderato, Allegro (Gounod) (78) Le Domino Noir—Selection (Auber) (78)
C. 579	Olivette—Selection I. (Audran) (79) Olivette—Selection II. (Audran) (79) (a) Song of the Boatman on the Volga
	(arr. by Rogan) (79) (b) Russian Dance (arr. by Rogan) (79) L'Etoile du Nord—Selection (Meyerbeer) (79)
C. 599	Romeo and Juliet—Ballet Music, Part I. (Gounod) (79) Romeo and Juliet—Ballet Music, Part II. (Gounod) (79)
C. 814	Among the Flowers (Mascheroni) (80) Rendezvous—Intermezzo (Aletter) (78) Carmen—Ballet Music, Part I. (Bizet) (79)
C. 615	

THE COLDSTREAM GUARDS.

	(80)
C. 416	The Country Girl, Selection II. (Monckton)
	(80)
C. 463	Rêverie-Valse (Waldteufel) (78)
0. 100	Valse—A Toi (Waldteufel) (78)
-	"The Seasons"-Part I., Barcarolle and
C. 465	" Valse (Glazounov) (78)
CONTRACTOR OF THE PARTY OF THE	"The Seasons "-Part II., Petit Adagio
	Bacchanal (Glazounov) (78)
C ARR	The Sorcerer—Selection I. (Sullivan) (78)
C. 400)	Bacchanal (Glazounov) (78) The Sorcerer—Selection I. (Sullivan) (78) The Sorcerer—Selection II. (Sullivan) (78)
The second	La Reine de Saba-Allegro, Andante
C. 468	Moderato, Allegro (Gounod) (78)
E4-45	Le Domino Noir-Selection (Auber) (78)
C. 579	Olivette-Selection I. (Audran) (79)
C. 519	Olivette-Selection II. (Audran) (79)
	(a) Song of the Boatman on the Volga
	(arr. by Rogan) (79)
C. 593	(b) Russian Dance (arr. by Rogan) (79)
C. (500)	L'Etoile du Nord-Selection (Meyerbeer)
	(79)
	Romeo and Juliet-Ballet Music, Part I.
	(Gounod) (79)
C. 599	Romeo and Juliet-Ballet Music, Part II.
1	(Gounod) (79)
	Among the Flowers (Mascheroni) (80)
C 814	Rendezvous-Intermezzo (Aletter) (78)
TO VE	Carmen-Ballet Music, Part I. (Bizet) (79)
C. 615	Carmen-Ballet Music, Part II. (Bizet
0. 010	(79)
7	Incidental Music to "Monsieur Beau-
	caire," Part I. (Rosse, arr. Winter-
Part I was	
C 627	Incidental Music to "Monsieur Beau-
	caire," Part II. (Rosse, arr. Winter-
	hattom) (79)
	Rose Mousse (Bosc) (79) Minust "Samson" (Händel) (79)
C. 628	Minuet-" Samson " (Hāndel) (79)
-	La Belle Héléne—Selection (Offenbach) (79)
C. 639	Ruddigore-Selection (Sullivan) (79)
-0110-1	Flower of the Forest (79)
C CSO	A Sleigh Ride Polka-Descriptive (Jullien)
C. 0007	(79)
1	Reminiscences of Rossini (arr. by F.
to telling	Godfrey) (78)
C. 651	Three African Dances (Montague Ring)
17	(79)
	(10)
	A -

WE SHE SHE
C. 700 Sextet "Lucia di Lammermoor" (Doni- zetti) (79) Masanielo—Overture (Auber, arr. by J. Gready) (79)
C. 706 Grand Patriotic Fantasia—Festival of Empire, Part I. (arr. by Rogan) (78) Grand Patriotic Fantasia—Festival of Empire, Part II. (arr. by Rogan) (78)
C. 707 Grand Patriotic Fantasia—Festival of Empire, Part III. (arr. by Rogan) (78) Grand Patriotic Fantasia—Festival of Empire, Part IV. (arr. by Rogan) (78)
C. 714 "H.M.S. Pinafore," Selection I. (Sullivas, arr. by F. Godfrey) (79) "H.M.S. Pinafore," Selection II. (Sullivas, arr. by F. Godfrey) (79)
C. 744 Polopaise, "Life for the Czar" (Glinka) (80) "Norma" —Overture (Ballini) (78)
C. 757 ("Maritana"—Selection I. (Wallace) (78) "Maritana"—Selection II. (Wallace) (78)
C. 772 Military Tattoo—Part I. (Soloist, Edward Halland) (arr. by Rogan) (79) Military Tattoo—Part II. (Soloists, Ernest Pike and Edward Halland) (arr. by Rogan) (79)
Church Parade—Part I. (Soloist, Peter Dawson) (arr. by Rogan) (78) Church Parade—Part II. (Soloists, Ernest Pike and Peter Dawson) (arr. by Rogan) (78)
C. 799 Fantasia on American National Airs— Part I. (79) Fantasia on American National Airs— Part II. (79)
("Stabat Mater" Overture (Rossini) (78)

C. 806 Soldiers' Chorus, "Faust" (Gounod) (79) "Madame Favart," Selection I. (Offerbach) (79) C. 812 3 "Madame Favart," Selection II. (Offerbach) (79)
La Fille du Tambour Major," Selection
I. (The Daughter of the Drum Major)

"La Fille du Tambour Major," Selection C. 815 II. (The Daughter of the Drum Major) (Offenbach) (78) A Comical Contest-Burlesque (C. Godfrey)

(78) American Fantasia—Happy Days in Dixie, or Life in the old Plantation (Bidgood) (78) "The Vikings"-Dramatic Overture,

Part I. (Hartmann) (78)
The Vikings"—Dramatic Overture, Part II. (Hartmann) (78)

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THE COLDSTREAM GUARDS-continued 12-inch double-sided plum label

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Love's Garden of Roses (Haydn Wood) (Cornet solo by Cpl. G. Morgan) (79) Solveig's Song ("Peer Gynt"—Grieg) (Cornet solo by Cpl. G. Morgan) (79) C 842 Doges March ("Merchant of Venice"-Rossi) (79)

C 862 "L'Italiana in Algeri"-Overture (Rossini) (79)

Scotland's Pride" (National Fantasia) Part I (arr. and selected by Charles C. 869 <

Godfrey) (79)
"Scotland's Pride" (National Fantasia) Part II (79)

"Aida," Selection I (Verdi) (79)
"Aida," Selection II (Verdi) (79) C. 870 J

Our Bluejackets-Naval Patrol (Rimmer) C. 880 4

Life on the ocean (A Nautical Selection) (Binding) (79) "Reminiscences of Sullivan," Part I (arr.

C. 881 . Reminiscences of Sullivan," Part II (arr. by Winterbottom) (79) by Winterhottom) (79)

Missouri Waltz (Eppel, arr. Logan) (79) C. 884 Little Miss Melody-Waltz (" The Boy ")

(Monckton) (79) "The Lilac Domino "-Waltz (Cuvillier)

(79)C. 885 Hullo, Girls! - Two - Step (" Hullo,

America ") (Finck) (79) ive me the moonlight — Fox - Trot Give me (" Hullo, America!") (Von Tilzer) (79) Hello, Hawaii! how are you?—Fox-C. 886 Trot (Schwartz) (79)

The tickle-toe—""

"Up") (79)
Over there—One-Step (Cohan) (79)
"Victory and Thanksgiving," Part I (Partriage) (79)
"Victory and Thanksgiving"—Part II (Partriage) (79)
"The Belle of New York" Selection I The tickle-toe-One-Step (Hirsch) (" Going C. 887 -

C. 901 <

C. 915 The Belle of New York," Selection II (Kerker) (79)
"Veronique," Selection, Part 1 (Mes-

sager) (78) C. 927 ... Sager) (78) ... Veronique," Selection, Part II (Mes-

sager) (78) "Dorothy," Selection, Part I (Cellier) (79)
"Dorothy," Selection, Part II (Cellier)

951 San Toy," Selection I (Jones) (79) San Toy," Selection II (Jones) (79)

"Tom Jones," Selection I (Edward German) (79)

C. 952 Selection II (Edward Tom Jones German) (79)

"Faust up-to-date" (Burlesque Opera) C. 956-

Selection I (Lutz, arr. Godfrey) (79)
"Faust up-to-date," Selection II (79)
"Rip Van Winkle," Selection I (Plan-C. 986quette) (79)

"Rip Van Winkle," Selection II (79)
"The Belle of Mayfair," Selection I C. 967

(Stuart, arr. Retford) (79)
"The Belle of Mayfair," Selection II (79)
"Carmen up-to-date (Burlesque Opera)
Selection I (Lutz, arr. Godfrey) (79) C. 978-"Carmen up-to-date," Selection II (79)

C. 995 {"La Cigale," Selection I (Audran) (7.) "La Cigale," Selection II (79)

(Conducted by Lieut. R. G. EVANS)

12-inch double-sided plum label

'Le Pompon," Selection I (Lecocq, arr. "Le Pompon," Selection II (79)

BLACK DIAMONDS BAND

10-inch double-sided plum label

New Year's Eve (with chorus) (80) DESCRIPTIVE B. 476 British Troops passing through Boulogne

12-inch double-sided plum label

C. 139 Hunting Scene (Bucalossi) (81) C. 139 Turkish Patrol (Michaelis) (82)
C. 140 Gold and Silver Waltz (Lehar) (81)
Venus on Earth Waltz (Lincke) (78)

THE GARDE REPUBLICAINE BAND

12-inch double-sided plum label

C. 725 Marché Italienne (Rousseau) (75) Brune ou blonde—Valse (Waldteufel) (75)

METROPOLITAN BAND

10-inch double-sided plum label

Sympathy Waltz (Friml) (78) B. 259 Who paid the rent for Mrs. Rip Van Winkle? Medley (79)

anner & Long San



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METROPOLITAN DANCE BAND

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Valse June-Hesitation (Baxter) (79) B. 269 Hesitation Waltz (Klickmann) (79)

12-inch double-sided plum label

[Isled'Amour-Waltz Hesitation (Edwards)

C. 384 Barcarolle-"Tales of Hoffman" Waltz Hesitation (79) All aboard for Dixieland-One-step (Cobb

(80)C. 385 Rose in the Bud-Valse (Dorothy Forster)

Ticking Love Taps-Fox Trot (78) C. 602 By Heck-Fox Trot (Henri) (78)

Maurice-Waltz Hesitation (78) C. 603 Music Box Rag-Fox Trot (Roherts) (78)

Chin Chin—Fox Trot (Caryll) (78) To-night's the Night Medley-C. 604

Hesitation (Rubens) (78) MyBird of ParadiseMedley-FoxTrot (78) C. 671 I'm on my way to Dublin Bay Medley— One-step (78)

"Half-Past Eight "-Waltz (Rubens, arr. C. 726

by Higgs) (79) A Broken Doll-Fox Trot (J. W. Tate, arr. by Pether) (79)

The Happy Day "-Fox Trot (Jones and Rubens) (79)

C. 727 "The Happy Day"—Waltz (Jones and Rubens, arr. by Higgs) (79) The Long, Long Trail-Waltz (Elliott, arr.

C. 728 by Yearsley) (79) The Peasant Girl-Waltz Medley (79) "The Bing Boys are here "-Waltz (Nat

D. Ayer) (79) C. 729 "High Jinks"—One-step or Fox Trot "Bric-à-Brac "-Waltz (Monckton, arr.

by H. M. Higgs) (79) C. 730 < You're here and I'm here Medley One-

C. 731by Higgs) (79)

Sphinx Waltz (Francis Popy) (79) "The Maid of the Mountains"-C. 817-

(H. Fraser-Simson) (79) Welcome, Honey, to the old plantation home-Medley One-step (Gamble) (79) C. 818 Arizona-Fox Trot (Melville Gideon, arr. by Herman Darewski) (79)

step (Kern) (79)
"Tina"—Waltz (Rubens and Wood, arr. B. 685 { The National Fencibles March (Sousa) (79) The Thunderer March (Sousa) (79) B. 690 { The Gladiator March (Sousa) (79) The Kansas City Star March (Liberati) (79) Maid in America Medley-Fox Trot (79)

B. 723 Haines) (79)

kenzie) (79)

C. 819 Bugle Call Rag - Fox Trot (Morgan) (79) Ole Virginny - One-step (Zamecnik) (79) Loading up the Mandy Lee-Medley One-

step (Marshall) (79)
That Dancing Melody—Fox Trot (arr. by Darenski) ("Topsy Turvy") (79)
"Carrinetta"—Valse (Darenski) (79)
Waltz we love—Waltz (La Valse que nous aimons) (A. Vecsey) (79) C. 820 <

C. 821 Have a heart Medley-Fox Trot (79)

C. 875 McKee's Orchestra Riverside Bells-Waltz (McKee) (79)

METROPOLITAN MILITARY BAND

12-inch double-sided plum label

Allies in Arms, Selection I. (Containing "Hearts of Oak," "La Brabanconne" (Belgium), "St. Patrick," "Russian Hymn," "Rule, Britannia," "See the

Conquering Hero, 'Finale' (78)
Allies in Arms, Selection II. (Containing
"La Marseillaise," "The Garb of Old
Gaul," "The Maple Leat," "Marcia C. 378 and the Gaul," "The Maple Leat," "Marcis Reale," (Italy), "Men of Harlech, "God Save the King,") (78)

OF PIPERS AND DRUMMERS MAJESTY'S SCOTS GUARDS

10-inch double-sided plum label

B. 121 (Land o' the leal (Traditional) (80) Medley March (Traditional) (80)
March Past of the Cameron Highlanders

and Gordon Highlanders (78)
March Past of Royal Scots and Royal B. 122 < Highlanders (78)

OPAL MILITARY BAND

10-inch double-sided plum label

Big Guns—March (Avolo) (79) Washington Grays—March (Grafulla) (79) The London Scottish-March (H. E.

B. 797. Up, Guards, and at 'em (Gordon Mac-

The figures in brackets at end of selections indicate the speed at which the records should be played and





OPAL MILITARY BAND-continued

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Arabia March (Buck, arr. by Alford) (79)
THE BAND OF H.M. COLDSTREAM B. 849 GUARDS

A Trieste March (Carosio) (79) Lorraine (March Majestic) (Augarde) (79)

COLDSTREAM GUARDS BAND March russe (Ganne) (79)

12-inch double-sided plum label

The League of the Nations March (Moore) MAYFAIR DANCE ORCHESTRA (79) C. 907 Arabian Nights-One-Step (David and Hewitt) (79) Al-thefr Savible+010

ORIGINAL DIXIELAND JAZZ BAND

10-inch double-sided plum label

At the Jazz Band Ball—One-Step (Larocca Shields) (79) Ostrich Walk—Fox-Trot (Larocca B. 1021 Ostrich

Shields) (79) B. 1022 Bluin' the Blues—Fox-110t (Magaz) (79)
Sensation Rag—One Step (Edwards) (79) Bluin' the Blues-Fox-Trot (Ragas) (79)

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PRYOR'S BAND

(conducted by Arthur PRYOR)

10-inch double-sided plum label

B. 244 Whistler and his dog (Pryor) (78) The Warbler's Serenade (Perry) (78)

12-inch double-sided plum label

"Madama Butterfly," Selection (Puccisi) Dream Pictures (Lumbye) (78)

SOUSA'S BAND

(conducted by John Philip SOUSA)

(Tolor) Weiner (River)

NEITHER CHARLESIA local much hadde-elded deel-bi

PAYER THEST AND THEM

STR.

10-inch double-sided plum label

B. 246 At a Georgia Camp Meeting (Mills) (78)
Melinda's Wedding Day—Medley (Piantadosi) (73) 5月7年

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SELECTIONS ORCHESTRAL

For Prices of Records see page ii

ADELPHI THEATRE ORCHESTRA

- Wycrong, Parl M. C.

12-inch double-sided plum label

C. 635 { "Tina," Selection I (Paul Rubens) (78) "Tina," Selection II (Paul Rubens) (78) The Billsticker's Dance ("Tina") (Paul

Rubens) (78). The Dance from "Tina" (Haydn Wood) C. 636 4 (78)

Oyra's Dance (Howard Talbot) ("High C. 713 Jinks ") (78)
Overture (" High Jinks ") (78)

Tingle-ingleing-Fox-Trot ("High Jinks") C. 719

Finale, Act 2 (" High Jinks ") (78)

ALHAMBRA ORCHESTRA

(conducted by John ANSELL)

10-inch double-sided plum label

The Whistler (" The Bing Boys are here ") (Ayer) (78) NAT D. AYER

B. 642 Another little drink wouldn't do us any harm ("The Bing Boys are here") (Ayer) (78)

12-inch double-sided plum label

"The Bing Boys are here," Selection 1 (A yer) (78)

The Bing Boys are here," Selection II (Ayer) (78)



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ALHAMBRA ORCHESTRA—continued

The Languid Melody (" The Bing Boys are

here " (Ayer) (78)

C. 676

NAT D. AYER and PEGGY PHILLIPS
If you were the only girl in the world and
I were the only boy ("The Bing Boys
are here") (Ayer) (78)

are here ") (Ayer) (78)

are here ") (Ayer) (78)

"The Bing Girls are There," Sel. II. (79)

"The Bing Girls are There," Sel. III. (79)

"The Bing Boys on Broadway"—Selection

C. 845 ... tion I. (79)
"The Bing Boys on Broadway"—Selection II. (79)

C 929 Sweet Hawaiian Moonlight—Valse Pathetique (Klickmann) (79)
Delilah—Valse (Nicholls) (79)

THE BEECHAM SYMPHONY ORCHESTRA

(conducted by Sir Thomas BEECHAM)
12-inch double-sided plum label

C. 431 "Die Fledermaus" Overture ("The Bat") (Johann Strauss) (80)

LA SCALA SYMPHONY ORCHESTRA Salut d'Amour (Elgar) (78)

Paul BIESE AND HIS NOVELTY ORCHESTRA

10-inch double-sided plum label

(When you're alone—Fox Trot (Spencer)

B. 1133 ALL STAR TRIO Keep movin'—Fox Trot (Green) (79)

BIJOU CINEMA ORCHESTRA 10-inch double-sided plum label

Those bewitching eyes (Mustal) (79)

DE GROOT and the PICCADILLY

B. 837 ORCHESTRA
There's a little bit of bad in every good little girl(Clarke and Darewski) ("Three Cheers") (79)

12-inch double-sided plum label

C. 647 The Call of the Angelus—Intermezzo (Walton) (78) Seduction—Valse (Crémieux) (78)

C. 717 Badinage (Victor Herbert) (78)
Les Cloches du Monastère (Monastery
Bells) (Wely) (78)
C. 807 Alethea (F. Manns) (78)

C. 807 The Dying Poet (Gottschalk) (78)

BOHEMIAN ORCHESTRA

10-inch double-sided plum label

B. 127 "'Tales of Hoffmann," Barcarolle (Offenbach) (79)
"The Merry Widow" Waltz (Lehar) (81)

B. 128 Dresdine (76)
The Choristers' Waltz (Phelps) (78)

(La Petite Tonkinoise (Scotto and Christine)
B. 129 (77)

Intermezzo Rococo (Aletter) (78)
B. 155 { Liselotte (Leon Adam) (80) Lancelot (Leon Adam) (80)

12-inch double-sided plum label

C. 142 In the shadows (Finck) (81)
"Chocolate Soldier" Waitz (Oscar Strans)
(80)

C. 143 Gems from "Our Miss Gibbs" (with Chorus) (Monekton and Caryll) (81)
Gems from "The Arcadians" (with Chorus) (Monekton and Talbot) (80)

BORODIN SYMPHONIC ORCHESTRA

12-inch double-sided plum label

C 350 "Primce Igor"—Overture, Part I. (Borodin) (78)
"Prince Igor"—Overture, Part II. (Borodin) (79)

BOURNEMOUTH MUNICIPAL ORCHESTRA

(by permission of the Bournemouth Corporation)

(conducted by Dan GODFREY)

12-inch double-sided plum label

C. 340 Saēns) (78)
Norwegian Dances (Grieg) (79)

THE CASTLE HOUSE ORCHESTRA

(conducted by Mr. F. W. McKEE, Director)

12-inch double-sided plum label

C. 375 Cecile—Waltz Hesitation (McKee) (78)
Esmeralda—Waltz Hesitation (Carlos de Mesquita) (78)





DE GROOT AND THE PICCADILLY ORCHESTRA

10-inch double-sided plum label

B. 286 What happened in the summer time (Ayer)
(78)
I want some loving (Ben Styler) (78)

B. 295 Till I wake, "Four Indian Love Lyrics"

(Woodforde-Finden, arr. by Fletcher) (79)

Till I wake, "Four Indian Love Lyrics"

(79) Love's Garden of Roses (Haydn Wood) (78)

B. 501 MAYFAIR ORCHESTRA
"To-night's the Night"—One-step

(Rubens, arr. by Klein) (80)

I wonder if love is a dream (Dorothy

B. 502 Forster) (80)
A la hongroise (Henri) (80)
That simple Melody ("Watch your Step")

B. 552 (Irving Berlin) (78) Settle down in a one-horse town ("Watch your Step") (Irving Berlin) (78) A Broken Doll (J. W. Tate) ("Samples"

B. 631 Revue) (78)
Tulip Song (H. Darewski) (" Joyland")
(78)

B. 647 A Perfect Day (Jacobs-Bond) (78)
My Honolulu Girl (Melville Gileon)
("Samples" Revue) (78)

B. 675 Underneath the Stars—A Romance (Spencer) (78)
There's a long, long trail (Elliott) (78)

B. 679 Twas in September (Silvio Hein) ("Mr. Manhattan") (79)
When you're alldress d up and no place to go (Silvio Hein) ("Mr. Manhattan") (79)

B. 691 Down home in Tennessee (Donaldson) (79)
The Languid Melody (Ayer) ("The Bing Boys") (79)

B. 724 Down in the Forest (Landon Ronald) (79)
"La Tosca"—Fantasia (Puccini, arr. by Tavan) (79)

B. 747 Bohemia (Rubens) ("The Happy Day")
(79)
LENSEN and the TROCADERO

ORCHESTRA O Flower Divine (Haydn Wood) (79)

O Flower Divine (Haydn Wood) (79)

It's a long, long way to my home in

Kentucky (Nat D. Ayer) (79)

B. 769 Kentucky (Nat D. Ayer) (79)
Something seems tingle-ingleing ("High
Jinks") (79)
Love, here is my heart (Silesu) (78)

B. 770 Love, here is my heart (Silesu) (
Arizona (Melville Gideon) (78)

B. 812 One hour of love with you (M. Darewski)
("Hanky-Panky") (79)
Come back to Ireland and me (R. Wakley)

("Hanky-Panky") (79)
My heart just broke for you (Dorothy Forster) (79)

B. 828 A Paradise for two (The key to your heart)
(Tate) ("The Maid of the Mountains")
(79)

B. 829 Tis the Day (Leoncavallo) (79)

JEAN LENSEN (conductor) and the

TROCADERO ORCHESTRA

Until (Sanderson) (79)
There's a little bit of bad in every good little girl (Clarke and Darewski) ("Three Cheers") (79)

BIJOU CINEMA ORCHESTRA
(Those bewitching eyes (Mustal) (79)
(Hawaiian Butterfly (Baskette and Santley)

B. 861 ("Bubbly") (78)
Some girl has got to darn his socks (H. Finck) ("Round the Map") (78)

B. 892 ("Carminetta") (78) Clicquot (H.Darewski) ("Carminetta") (78)

B. 893 Didn't know the way to (Novella, arr. by Stoddon) ("Arlette") (79)
Poor Butterfly! (Hubbell) (78)
[Hullo! my dearie (Stamper) ("Zig.Zag")

B. 899 (79) Smoke Clouds (Darewski) ("Tops;

B. 903 ("Pamela"—Valse (Norton) (79)
"The Lilac Domino"—Waltz (Cuvillier) (79)

B. 907 For your love I am waiting (Cuvillier)
("The Lilac Domino") (79)
First love, last love, best love (Nat. D. Ayer)

("The Bing Boys on Broadway") (79)
Widows are wonderful (Nat D. Ayer)
("Yes, Uncle!") (79)

B. 909 HENRI LEONI
Play me that marching melody (with
Chorus) (Le Feuvre) ("Yes, Uncle! ")(79)
(Little Miss Melody (Monchton) ("The Boy")

B. 963 If you look in her eyes (*Hirsch*) (" Going Up") (79)

B. 982 The tickle toe (Hirsch) (" Going Up ") (79)
The Apache Rag (Braham) (" Tails Up!")
(79)

B. 1010 The twinkle in her eye (Braham) (" Tails Up!")
A dream of delight (Nicholls) (79)

B. 1026 The heart of a rose (Nicholls) (79) Smiles (Roberts) (79)



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DE	GROOT	AND	THE .	PI	CCADIL	LY
1255	ORCHES	TRA-	continue	d	R 100-00	010
27.530	Syre	n Song	(Leave	it	to Jane)	(Ke

ern) B. 1048 | Back from the land of yesterday (Nicholls) (79) (N 200) I'ill we meet again (Whiting) (79)

B. 1067 Where there's a girl there's a boy (Penso) 19 To 15 If you'll love me as L love you ('Baby Bunting') (Ayer) (79).
WALTER JEFFERIES

B. 1075 Cricket in November (" Baby Bunting ") 20166 (Ayer) (79)

Mammy o' mine (Pinkard) (79) Beautiful Ohio (Earl) (79) B. 1083 Love in Lilac Time (Lensen) (79)

B. 1090 I'm forever blowing bubbles (Kenbrovin and Kellette) (79).

Tell me (Kortlander) (78) B. 1101

Simpson) (79)
passed by your window (May H. Brahe) (78) B. 1117-Wait (Guy d'Hardelot), (79)

B. 1124 El Relicario (Padilla) (79) I just want you (Dorothy Forster) (79)
Alice Blue Gown ("Irene") (Tierney)

I never realised(Darewski and Gideon)(79)

12-inch double-sided plum label

C. 176 Love and Life in Holland Waltz (Joyce) (78)

Ceylon Whispers Waltz (Hopton) (78) C. 177 3 A Thousand Kisses Waltz (Joyce) (78) When the Angelus is ringing (Grant) (79)

C. 400-MAYFAIR ORCHESTRA Penitence (Jones) (79) Less than the Dust, "Four Indian Love Lyries" (Woodforde-Finden, arr. by

Lyries (78)
P. E. Fletcher) (78)
Song. "Four Indian Love C. 410 Kashmiri Song, "Four Indian Love Lyrics" (Woodforde-Finden, arr. by P. E. Fletcher) (78)

C. 585 Caresse d'Avril (de Groot) (78) Le plus joli Rêve (Azzezo) (78)

Piccadilly Grill Waltz (de Groot) (78) ELSIE JANIS and BASIL HALLAM

C. 597 Pre got everything I want but you (Marshall arr by Finck) (78)

A little bit of Heaven (Ball) (78) C. 623 They didn't believe me (Kern) ("To-night's the Night ") (78)

Violin Song (Rubens) ("Tina") (78) C. 683 Serenata (Toselli) (78)

Every little while (Tate) (" Some ") (79) If you were the only girl (Aya)
("The Bing Boys are Here") (79)
Just my Love (H. Darewski) ("Three Cheers") (78) C. 716 \ If

JEAN LENSEN (conductor) and the C. 774 TROCADERO ORCHESTRA

Désir Valse (Stone) (78) Some Sort of Somebody (Kern) (" Vanity Fair ") (78)

C. 778 Any time's kissing time (Norton) ("Chu Chin Chow ") (78) That dear old home of mine (Ayer, arr. by

Parry) ("The Bing Girls are There") C. 784

Let the great big world keep turning (Ayer, arr. by Stoddon) ("The Bing Girls are There") (78) Roses of Picardy (Haydn Wood) (78)

C. 816 Any place is Heaven if you are near me (Löhr) (78) Parted (Tosti) (78)

The Maid of the Mountains "-Valse C. 829 Song (Love will find a way) (H. Fraser-Simson) (78) Valse Poudrée (F. Popy) (78)

NELLIE TAYLOR
Little Miss Melody (L. Monckton) ("The C. 833 Boy ") (78)

The land of happy memories (de Groot) (79)

LOUISE LEIGH and RANDELL ACKSON

C. 850 What is done, you never can undo (with chorus) Finale, Act II (Cuvillier and Carr) (" The Lilac Domino ") (79) Some day I'll make you love me (Grev and Ayer, arr. by Stoddon) ("Round the

C. 851 DAVY BURNABY The dear old days (with chorus) (Nat D.

Ayer) (" Yes, Uncle ! ") (79) En relisant vos lettres (Valse lente) (Masson-Kick) (79)

C. 866 ERIC COURTLAND and JOSEPH PEED Mother (Romberg) (" Soldier Boy ") (79) "Samson et Dalila " (Saint-Soens)

Fantasie sur "La Bohême" (Puccini) (79)

"Madama Butterfly " Selection (Puccini) "Il Trovatore "-Fantasie (Verdi) (78)



KECORDS

DE GROOT AND THE PICCADILLY ORCHESTRA—continued

you could care ("As you were ") (Darewski) (79) Some day waiting will end ("Kissing Time ") (Caryll) (79)

Herman FINCK AND ORCHESTRA

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(personally conducted by Herman FINCK)

10-inch double-sided plum label

B. 1059 The Dream Girl (Intermezzo) (Finck) (79) Vivienne (Finck) (79)

12-inch double-sided plum label

C. 809 "Round the Map," Selection I. (78)
"Round the Map," Selection II. (Herman Finck) (78)

Suite from the Ballet "The Origin of Har-lequin." Play without words, written by J. M. Barrie, Music by Herman Finck:—(1) Little Tailors' Dance; (2) Mab's Theme (Valse); (3) Boy's C. 882 Theme (Andante); (4) Country Dance pinterli.

THE GAIETY THEATRE ORCHESTRA

10-inch double-sided plum label

B. 988 (a) I'll bet you; (b) The touch of a woman's hand (Hirsch) ("Going Up") (79) Medley Two-step (Hirsch) ("Going Up") (79)

12-inch double-sided plum label

"Going Up "-Selection 1. (Hirsch) (79) C. 881 Going Up "—Selection II (Hirsch) (79)

GOTTLIEB'S ORCHESTRA (personally conducted by Mr. GOTTLIEB)

12-inch double-sided plum label

C. 179 Autumn Voices Waltz (Lincke) (78)
Gipsy Love Waltz (Lehar) (78)
C. 181 Countof Luxemburg "Waltz (Lehar) (78)
Chocolate Soldier "Waltz (Straus) (78)

C. 186 Claudine Waltz (Zulucta) (78) Druids' Prayer Waltz (Davson) (78)

C. 189 Reviens Waltz (Fragson-Christine) (78) Eternal Waltz (Leo Fall) (78)

GRAND OPERA ORCHESTRA

10-inch double-sided plum label

Præludium (Järnefeldt) (80) MAYFAIR ORCHESTRA B. 174 Cornwall March (Bert Winson) (80) 12-inch double-sided plum label

Count of Luxemburg," Selection I. (Lehar) (81) C. 144 Count of Luxemburg," Selection II.

(Lehar) (81)
"Surprise Symphony"—Allegro Molto (Haydn) (78)

C. 312 Surprise Symphony"-Andante (Haydn) (78)
"Pastoral Symphony"—Andante Molto

Moto, 2nd movement, Part I. (Beet-hoven) (78) C. 334 Pastoral Symphony "-Andante Molto Moto, 2nd movement, Part II. (Beet-

hoven) (78)

HUNGARIAN GIPSY ORCHESTRA

10-inch double-sided plum label

"The Doll"(" Puppchen ")-Waltz (Jean

Gilbert) (79)
The Doll" ("Puppchen")—Two-step
("You're the apple of my eye") (Jean B. 202-("Puppchen")-Two-step Gilbert) (80)

IFF'S ORCHESTRA

(personally conducted by Mr. IFF)

12-inch double-sided plum label

"Dollar Princess" Lancers, Figs. I. and II. (Fall) (78) C. 164

"Dollar Princess" Lancers, Figs. III. and IV. (Fall) (78) Dollar Princess" Lancers, Fig. V. (Fall)

C. 165 "Waltz Dream" Waltz (Straus) (78)

"Waltz Dream Waltz (Straus) (16)
"The Merry Widow "Lancers, Figs. I. and II. (Lehar) (78)
"The Merry Widow" Lancers, Figs III. and IV. (78)
"The Merry Widow" Lancers, Fig. V. (Lehar) (78)
"The Merry Widow" Waltz (Lehar) (78) C. 166

C. 167 The Merry Widow "Waltz (Lehar) (78)

Caledonian Quadrilles, Figs. I. and II. (78) Caledonian Quadrilles, Figs. III. and IV. C. 168-



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IFF'S ORCHESTRA-continued

Caledonian Quadrilles, Fig. V. (73) Valse Septembre (Godin) (78)

Foursome Reel 1 (78) Foursome Reel 2 (78) C. 229

C. 230 Eightsome Reel (78) Highland Schottische (78)

Blue Danube Waltz (Strauss) (78) C. 254 Danse du Paraguay Two-step (Volverde) (78)

JACOBS AND HIS TROCADERO ORCHESTRA

10-inch double-sided plum label

"La Bohême" Fantaisie, Part I. (Puccini)

B. 162 "La Bohême" Fantaisie, Part II. (Puccini) (80)"Puppchen" - Two-step Intermezzo

(Jean Gilbert) (79) B. 231 When love creeps in your heart (Mills and Scott) (79)

Pleading (Wood) (80) B. 274 Demoiselle Chic (Fletcher) (83)

12-inch double-sided plum label

'The Girl in the Taxi" Waltz (Jean C. 233 Gilbert) (81) Un peu d'amour-Mélodie (Leo Silesu) (81)

You're my baby (Nat D. Ayer) (78)

Je sais que vous étes jolie (Christine) (79) A Tango Dream (Maxwell) (80) C. 373 | A lange Dieam (Samuel Anchiffe) (80)

Jean LENSEN (CONDUCTOR) AND THE TROCADERO ORCHESTRA

10-inch double-sided plum label

Yaaka Hula Hickey Dula (Goetz, Young and Wendling) (78) B. 701 LUVAUN (Guitar Solo)

A Broken Doll (Tate) ("Samples") (78) O Flower divine (Haydn Wood) (79) DE GROOT and the PICCADILLY

ORCHESTRA
Bohemia (Rubens) ("The Happy Day") B. 747

Until (Sanderson) (79) DE GROOT and the PICCADILLY B. 829 ORCHESTRA

'Tis the day (Leoncavallo) (79)

12-inch double-sided plum label

C. 715 | Bird of Love Divine (Haydn Wood) (79) Destiny Waltz (S. Baynes) (79) Désir Valse (D. Stone) (78) DE GROOT and the PICCADILLY ORCHESTRA
Just my love (H. Darewski) ("Three
Cheers") (78) C. 774

JOYCE'S ORCHESTRA

(personally conducted by Archibald JOYCE)

12-inch double-sided plum label

C. 196 Mickey's Birthday Two-step (Joyce) (78)
Dreaming Waltz (Joyce) (78)
C. 232 A Thousand Kisses Waltz (Joyce) (78)
Vision d'amour Valse (Joyce) (78)
C. 255 Remembrance Waltz (Joyce) (78)

C. 255 The Passing of Salome Waltz (Joyce) (78)

THE IMPERIAL ORCHESTRA (conducted by Bro. Arthur CRUDGE) 12-inch double-sided plum label

Grand Masonic Selection, "Companions and Brethren," Part I. (arr. by Grudge)

C. 418 Grand Masonic Selection, "Companions and Brethren," Part II. (arr. by Crudge) (78) (containing traditional Melodies, Hymns, Processionals, &c.)

LA SCALA SYMPHONY ORCHESTRA

10-inch double-sided plum label

"The Valkyrie," Ride of the Valkyries (Wagner) (79)
"Lohengrin," Prelude Act III. (Wagner) B. 311

12-inch double-sided plum label

"Carmen," Overture (Bizet) (77)
"Carmen," Selection (Bizet) (77) C. 428 "Cavaileria Rusticana," Intermezzo (Mas-

cagni) (77) C. 429 "Cavalleria Rusticana," Preludio (Mas

cagni) (78)
"Faust," Preludio (Gounod) (77)
"Lohengrin," Overture (Wagner) (79) C. 430 Salut d'amour (Elgar) (78)

THE BEECHAM SYMPHONY ORCHESTRA C. 431 (conducted by Sir Thomas Beecham) "Die Fledermaus "Overture ("The Bat") (Johann Strauss) (80)





LINCKE'S ORCHESTRA

12-inch double-sided plum label

C. 141 Amina Serenade (Lincke) (80) Luna Waltz (Lincke) (80)

MAYFAIR ORCHESTRA

10-inch double-sided plum label

Baby's Sweetheart-Pizzicato Serenade (Corri) (81) Pizzicato "Sylvia" (Delibes) (80) B. 164-

Cornwall March (Bert Winson) (80) B. 174 GRAND OPERA ORCHESTRA

Praeludium (Järnefeldt) (80)
The Syncopated Walk (Irving Berlin) (78) B. 290 The Minstrel Parade (Irving Berlin) (78) Valse d'Amour (Crémieux) (79)

B. 677 Vision of Salome—Valse Orientale (Joyce) (79)Underneath the Stars-Fox Trot (Spen-

cer) (79) B. 678 If you were the only girl—Fox Trot (Ayer) (79)

Love in my garden—Valse (Benyon) (78)

B. 746 The Early Bird—Two-step and Fox Trot (N. Kennedy) (78)

Danses miniatures de Ballet, No. I. (Ansell) (78) B. 768 Danses miniatures de Ballet, No. II.

(Ansell) (78) Love me at Twilight (Bert Grant) (78) B. 783 Mélodie d'Amour (Engelmann) (78)

Three Irish Pictures-No. I .-B. 810 (conducted by John Ansell) (79) Three Irish Pictures—No. II. — (Ansell) (conducted by John Ansell) (79)

Poppies - A (Moret) (79) Japanese Intermezzo B. 811 When it's night-time in Dixieland (Irving

Berlin) (79) Three Irish Pictures-No. III .- (Ansell) (conducted by John Ansell) (79)

B. 827 Les Sylphides - Dance Intermezzo (Cussans) (79)

Danses Miniature de Ballet, No. 4 (Ansell) (conducted by John Ansell) (79)
Intermezzo — "Tales of Hoffmann"

(Offenbach) (79) Amerinda Intermezzo (Smith) (78) B. 872 Ameringa Interinger (Ketelbey) (78)

In a Pagoda (Characteristic Piece) (Bratton) (79) Balloons and Kisses-Jazz One-Step

(Neat) (79)

(Silver clouds (Entr'acte) (Haydn Wood) B. 1076 Narcissus ("Water Scenes") (Op. 13,

No. 4) (Nevin) (79) Thistledown (Morceau de Salon) (Hen-

nessev) (79) B. 1084 An Indian Melody (in G minor) (Bucalossi) (79)

My Lady Charming—Intermezzo (Wini-fred Howard) (79) B. 1135 Moment Musicale (Power) (79)

12-inch double-sided plum label

C. 147 { "Pink Lady," Selection I. (Caryil) (81) "Pink Lady," Selection II. (Caryil) (81) "Pink Lady," Valse (Caryil) (81)

C. 148 Wision d'Amour (Byford) (80)

C 149 Pagliacci, Selection I (Leoncavallo) (81)

"Pagliacci, Selection II (Leoncavallo) (81)

C. 150 Valse Triste (Sibelius) (81) La Mariposa (G. Diaz) (80) ("La Bohême" Fantasia, Part I. (Leoncavallo) (80)

C 1974 "La Bohême" Fantasia, Part II (Leoncavallo) (81)

C. 205 Echo des Bastions (H. King) (81) Un peu d'amour (Leo Silesu) (80)

Réverie Interrompue, Op. 40, (Tschaikovsky, arr. by Schmid) (70) Polonaise, Op. 40, No. 1 (Chopin, arr. by C. 208

C. Fenn-Leyland) (80) Toy Symphony (Haydn) (80)

C. 215 Christmas Melodies (arr. by W. Partridge)

"La Source " Ballet, Selections I. and II. (Delibes) (80)
"La Source" Ballet, Selections III. and C. 250 < IV. (Delibes) (80)

Nights of Gladness Valse (Ancliffe) (80) DE GROOT'S ORCHESTRA

C. 261 Dance of the Little Feet-Gavotte (de Breville) (80)

" Monsieur Beaucaire," Incidental Music, C. 305 Part I.— (Rosse, arr. by Bucalossi) (78)

"Monsieur Beaucaire," Incidental Music,
Part II.—(Rosse, arr. by Bucalossi) (78)

Destiny-Vaise Lente (Baynes) (78) C. 333 Dance of the Disappointed Fairies (La Touche) (78)

C. 338 Laughing Eyes (Finck) (78)

C 343 The Land of Roses- Valse (Finck) (78) Ecstasy-Valse (Sidney Baynes) (78)

C. 355 ("La Bohême"—Selection I. (Puccini) (78) "LaBohême"—Selection II. (Puccini) (78)



B. 836

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MAYFAIR ORCHESTRA—continued "The Passing Show," Selection I. (Finch) C. 382 . (78) The Passing Show," Selection II. (conducted by Herman Finck) (Finck) (78) Penitence (Jones) (79) DE GROOT and the PICCADILLY C. 400 ORCHESTRA When the Angelus is ringing (Grant) (79) "To-night's the Night "-Selection I. (Rubens) (78)
"Betty"—Selection I. (Rubens) (78)
"Betty"—Selection II. (Rubens) (78) C. 413 C. 414 "Betty "Waltz (Rubens) (78)

"For Valour"—Military Valse (Ancliffe, arr. by Lotter) (73)
"The Magic Flute," Overture, Part I. (Mozart) (80) C. 648 "The Magic Flute," Overture, Part II. (Mozari) (80) C. 684 Valse Bluette (for strings only) (Drigo) (79)
Valse from Ballet, "La Belle au Bois
Dormant" (Tchaikowsky) (79) (Tchaikowsky) (79) C. 687 The Happy Day, Selection I. (Rubens and Jones, arr. by Higgs) (78)
"The Happy Day," Selection II. (Rubens and Jones, arr. by Higgs) (78) A Dream of Delight, Waitz (Nicholls) (78)
"To-night's the Night," Fox Trot C. 698 (Rubens) (78) Welsh Rhapsody, Part I. (German) (79)
Welsh Rhapsody, Part II. (German) (79)
"High Jinks" Waltz (78)
MAYFAIR DANCE ORCHESTRA C. 750-My heart is sad, Waltz (Belabre) (78) "Theodore & Co.," Selection I. (Novello and Kern) (78) C 753 . Theodore & Co.," Selection II. (Novello and Kern (78)

"Chu Chin Chow," Sel. I. (Norton) (79)

"Chu Chin Chow," Sel. II. (Norton) (79) C. 755 "Zig-Zag"—Selection L (Stamper) (79)
"Zig-Zag"—Selection II. (Stamper) (79)
"The Maid of the Mountains"—Selection C. 782 C. 783

"The Maid of the Mountains"—Selection
I. (Frager-Simson and Tate) (78)

"The Maid of the Mountains"—Selection
II. (Frager-Simson and Tate) (78)

C. 794

"Cheep!"—Selection I. (78)

"Cheep!"—Selection I. (78)

"Bubbly"—Selection I. (Braham, Adams C. 800 and Gidson) (79)
"Bubbly"—Selection II. (Braham, Adams

C. 813 "The Better 'Ole"—Selection I. (79)
"The Better 'Ole"—Selection II. (79)

Carminetta "-Selection I. (E. Lassailly, H. Finck and H. Darewski) (79)

Carminetta"—Selection II. (E. Lassailly, C. 823 H. Finck and H. Darewski) (79) "Arlette"-Selection I. (Novello and Le Feuvre) (78)
Arlette "-Selection II. (Novello and C. 831 Le Feuvre) (78)
The Boy "-Selection I. (Monckton and Talbot) (78)
The Boy "Selection II. (Monekton and C. 835 The Boy "-Talbot) (78) " The Domino "-Selection I. Lilac "The Lilac Domino"-C. 847 < -Selection (Cavillier and Carr) (79)

C. 852 \{ "Yes, Uncle!"—Selection I. (Ayer) (79) \} "Yes, Uncle!"—Selection II. (Ayer) (79) "Three Dale Dances" Nos. I, and II. (On Yorkshire Folk Tunes) (Arthur Wood) "Conducted by the Composer) (79)
"Three Dale Dances"—Nos. II. (contd.) C. 863 and III. (On Yorkshire Folk Tunes) (Arthur Wood) (79)
"Tails Up!"—Selection I (79)
"Tails Up!"—Selection II. (79)
"Tails Up!"—Selection II. (Romberg, C. 865 Crawford and Barrett) (79) C. 867 "Soldier Boy"-Selection II. (Romberg, Crawford and Barrett) (79) "As You Were!" Selection I. (Darcuski) C. 874 "As You Were! " Selection II. (Darewski) (79)"Buzz Buzz "-Selection I. (arr. Darewski) (79)C. 889 Buzz Buzz "-Selection II. (arr. Darenski) (79) "Oh, Joy!"—Selection I. (Kern) (79)
"Oh, Joy!"—Selection II. (Kern) (79) C. 890 4 "Joy Bells "-Selection I. (Chappelle and De Courville) (79)
" Joy Bells "-Selection II. (Chappelle and C. 896 De Courville) (79) Monsieur Beaucaire"-Selection I. (Mes-(censager) (79)
"Monsieur C. 900 Beaucaire "-Selection (Messager) (79) "Kissing Time"—Selection 1. (Caryll) (79)
"Kissing Time"—Selection II. (Caryll) C. 905 "Princess Ida," Selection (Sullivan, arr. Riviere) (79) C. 928 "The Gondoliers," Overture (Gilbert and Sullivan) (79)



MAYE	AIR ORCHESTRA	A—continued	
. ("Who's Hooper ?"	Selection I	(Talbot
C. 932	and Novello) (79) "Who's Hooper?" and Novello) (79)	Selection II	(Talbot
C. 934	"Baby Bunting," S "Baby Bunting," S	election I ((79) (79) (79)

Bran Pie "-Musical Gems, Part I (arr, C. 953 Pether) (79)
"Bran Pie "-Musical Gems, Part H (79) A Southern Maid "-Selection I (Fraser-Simpson) (79)

"A Southern Maid "-Selection II (79) "Irene "-Selection I (Tierney) (79) C. 975 \ Trene "-Selection II (79)

MAYFAIR DANCE ORCHESTRA 12-inch double-sided plum label

C. 306 Smiles, then Kisses (Ancliffe) (78)
Mighty like a rose—Waltz (Nevin) (78)
Little grey home in the West — Valse C. 323 Myrra-Valse Orientale (Clutsam, arr: by

Morette) (78) Je sais que vous êtes jolie-Two-step (Christine) (78) C. 336-

Maxixe Bresilienne (Salabert) (78) Black Rose—Waltz Hesitation (Aubry) (79) C. 601 Black Rose—Waltz Hesitation (Nove) (80) [Illusion—Valse Hesitation (Nove) (80) [The Magic Melody—Fox Trot (Kern) ("We're all in it ") (78) [The Magic We're all in it ") (78)

Spencer) ("We're all in it ") (78)
My heart is sad—Waltz (78)
MAYPAIR ORCHESTRA

C. 750 "High Jinks."-Waltz (78) The Jazz | Nightmare-Jazz | One-Step

(Nutter) (79) C. 891 Maxina Round Dance (Boissonade and Hurndall) (79)

If you could care—Waltz Hesitation (Darcwski) (" As you Were ") (79) The Princess Pat Waltzes (Herbert) (79)

C. 902 Honey-Lamb Fox Trot (Pouce) (79)
The Jag Jazz (Pizaro) (79) " Kissing Time "-Waltz (Caryll) (79)

C. 906 (Indianola-Fox Trot (Henry and Onivas) Arabian Nights One-Step (David and Hewitt) (79)

C. 9074 OPAL MILITARY BAND The League of the Nations March (Moore)

Valse Demure-Novelty Dance (Franklin) C. 916-Oriental Memories-Waltz (Collins) (79)

Beautiful Ohio-Waltz (Earl) (79) C. 917 " Monsieur Beaucaire "-Waltz (Messager)

Kelly's come back-Fox-Trot (Carlton and Whidden) (79) C. 918 3 'n everything-Fox Trot (Sylvia, Kahn

and folson) (79) Rockin' the boat—Fox Trot (Frey) (79) C. 919 The Waiters' Jazz-Fox Trot (Ayer) (79)

How ya gonna keep em down on the farm?—Fox Trot (Donaldson) (79)
Havanola (Have another)—Fox-Trot C. 920

(Frey) (79) Hindustan -- Fox Trot (Wallace Weekes) (79)

C. 921 On the level you're a little devil-Fox Trot (Schwartz) (79)
Calicoco—Fox Trot (Frey) (79)

C. 922< Money Blues-Fox Trot (Frey) (79) Lil' Liza Jane-One-Step (A. de Lachau)

C. 923-(79) Sand Dunes-One-Step (Gay) (79) Shields, arr. Walker) (79) Fidgety Rocca-

C. 924 Russian Rag-One or Two-Step (Cobb) (79) (Interpolating the world famous "Pre-lude" by Rachmaninoff)

The Boston Two-Step (Luke Cavendish Everett) (79) C. 925

Sandy Mac-One or Two-Step (Mereaith Kay) (79) Memories Waltz (Ewing) (79)

Estella Waltz (Fontaine) (79)

Fate—Valse (Nicholls) (79)
The Tango Waltz—Novelty Dance C. 937

C. 938 Sing Rose Waltz (Knight Logan) (79) Ispahan-Waltz (Bernard) (79)

My Lady Nicotine—Valse (George) (79) Cameo—Waltz (Collins) (79) Oriental—Intermezzo—Fox Trot (Rose) C. 939

(79) The Vamp—Fox Trot (Gay) (79)

Yankyana-Fox Trot (Comer) (79) C. 941 Chong (He came from Hong Kong) -Fox Trot (Weeks) (79)

Cairo-One-Step (Freed and Weeks) (79) C. 942 Pussyfoot Parade-One-Step (Thompson) (79) 2 -52/19-12

Western Land-Intermezzo-One Step

Western Land—Intermezzo—One Step Fox-Trot (Gay) (79)

Everybody wants a key to my Cellar— One-Step (Baskette, Rose and Pollack) (79)



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MAYFAIR	DANCE ORCHESTRA—continued	
(W	here did you find the lady ?-Two-Step	

C. 944 (Neat) (79) Bravado-Fox Trot (Baynes) (79) Love in Lilac Time-Valse (Lensen) (79)

C. 945-VIOLET ESSEX

Love in Lilac Time (with chorus) (79) Thrills-Valse (Ancliffe, arr. Lotter) (79) Wyoming—Valse (Williams) (79) La Belle Creole — Argentine

(Farban) (79) C. 947 Miss Mexico—The Original Mexican Tango (Frantzen) (79)

Rosemary (that's for Remembrance)— Valse Hesitation (Nemo) (79) C. 948 Yes or No-Hesitation Waltz (Rudd) (79)

Allah's Holiday-Fox Trot (Friml, arr. Kaplan) (18) C. 949 Can you tame wild wimmen ?-One-Step

(Von Tilzer) (79) I'm always chasing rainbows—Fox Trot (On melodies by Carroll, arr. Pether) (79) Flare Up—Jazz Fox Trot (Tunbridge) C. 950

(79)The Postman's Birthday-One or Two-C. 959 Step (Ewing) (79)

Omar—Oriental One-Step (Bernard) (79) Bo-la-bo (Egyptian Fox Trot) (Fairman)

C. 960 (79)

Tell me (Kortlander) (79)
The Moonlight Waltz (Logan) (79)
Ace of Hearts—Waltz (Openshaw) (79) C. 981

C. 962 Me-ow—One-Step (Kaufman) (79)
And he'd say "Oo-La-La! Wee-Wee!"
—One-Step (Ruby and Jessel) (79)
C. 963 The Blue Mosque—Valse (Goullet) (79)

C. 983 Songe d'Orient-Valse (Le Clercq) (79) Mystery-Fox Trot (Cirina) (79) C. 984

Jolly Times—Fox Trot (Lewis) (79)
Spread out, lads—A Ragtime "Conshirto" or Fox Trot (Sale) (79) C. 965

Canary Hop-One-Step (Tixhon) The (79) Camel-land-Oriental Fox Trot (Ewing)

(79)C. 982 Shaccabac-Oriental Fox Trot (Derrick)

(79)Patches-Fox Trot (Lee S. Roberts) C. 983

(79)Egyptland-Fox Trot (Casey) (79)

I'm getting tired playing second fiddle-One-Step (Gillispie) (79) C. 984 The Veleta-Round Dance (Morris) (79) love, you live-Waltz When you low (Windeatt) (79)

C. 985 Modern Babylon-Waltz (Anthony) (79)

Wonderful Nights-Waltz (Payne) (79) C. 986 Eulalie-Valse Tyrolean (Novelty Dance) (Seymour) (79)

Slippery Sam—One-Step (Thompson) (79)
In your arms—Fox Trot (Glaser) (79)
El Relicario—One-Step (Padilla) (79) C. 987

C. 992 El Rencario—One-Step (Clayton) (79)

Mckee's orchestra

12-inch double-sided plum label

Riverside Bells Waltz (McKee) (79) C. 875 METROPOLITAN DANCE BAND Have a heart-Medley Fox Trot (79) Youth and Beau'y Waltz (McKee) (79) VESS OSSMAN'S BANJO ORCHESTRA C. 876

Merry Whirl-One-Step (Lenzberg) (79)

MENY'S ORCHESTRA

12-inch double-sided plum label

C. 156 Eton Boating Song Waltz (Kaps) (78) Over the Waves Waltz (78)

C. 159 Post Horn Galop (Koenig) (78) Sir Roger de Coverley Galop (Daykin) (78)

METROPOLITAN ORCHESTRA

10-inch double-sided plum label

Tales of Hoffmann," Barcarolle (Offen-B. 158bach) (81) The way to the heart (Lincke) (81)

Rendezvous Intermezzo (Alletter-Komrak) B. 233

Danse Styrienne-Czardas (Michiels) (78) Hobomoko (An (Reeves) (79) Indian Romance) B. 1140

Hearts and Flowers (arr. Tobani) (79)

12-inch double-sided plum label

C. 146 Phantom Brigade (Myddleton) (82) Glow-Worm Idyll (Lincke) (86)

A Hunt in the Black Forest-A Descriptive Musical Episode (Voelker) (78) In a Clock Store—Descriptive Fantasia

(Orth) (78)

METROPOLITAN ORCHESTRA (conducted by DAN GODFREY)

12-inch double-sided plum label

C. 314 Prelude (Rachmaninoff) (79) Kutschke Polka, Op. 155 (Stasny) (79)





NEUES TONKÜNSTLER ORCHESTER

12-inch double-sided plum label

C. 432 "Der Rosenkavalier," Walzer, I. Teil (Richard Strauss) (80) "Der Rosenkavalier," Walzer, II. Teil (Richard Strauss) (80)

PALACE THEATRE ORCHESTRA

(conducted by HERMAN FINCK)

12-inch double-sided plum label

C. 607 "Bric-à-Brac"—Selection I. (Monchton and Finck, arr. by Higgs) (78)
"Bric-à-Brac"—Selection II. (Monchton and Finck arr. by Higgs) (78)

and Finck, arr. by Higgs) (78)

"My Lady Frayle"—Sel. I. (Finck) (78)

"My Lady Frayle"—Sel. II. (Finck) (78)

Two dances from the Assyrian Scene—

1. "Cup Bearers' Dance"; 2. "Bacchanale" (Finck) ("Airs and Graces")

(78)

Selection of Music from "Passionate Puppets"—1. "Doll Waltz"; 2. "Harlequin Motif"; 3. "Jack-in-the-Box Dance"; 4. Duet Dance "Doll and Jack" (Finck) ("Airs and Graces") (78)

"Hullo, America I"—Selection I. (Finck)

C. 877 "Hullo, America!"—Selection II. (Finck)

PALAIS DE DANSE ORCHESTRA (BERLIN) (personally conducted by GIORGI VINTILESCU)

10-inch double-sided plum label

B. 203 Waltz from "The Cinema Star" (Jean Gilbert) (78)
Two-step from "The Cinema Star" (Jean

Gilbert) (78) 12-inch double-sided plum label

C. 277 Laughing Love (L'amour qui rit)—I'wostep (Christine) (80) Love's Dance—I'wo-step (Hoschna) (81)

SELVIN'S NOVELTY ORCHESTRA

10-inch double-sided plum label

B. 1089 | Dardanella—Fox Trot (Bernard and Black) (79) | JOSEPH C. SMITH'S ORCHESTRA Yellow Dog Blues—Medley Fox Trot (Handy) (79)

JOSEPH C. SMITH'S ORCHESTRA

10-inch double-sided plum label

Yellow Dog Blues—Medley Fox Trot (Handy) (79)

B. 1089 | Selvin's Novelty Orchestra Dardanella—Fox Trot (Bernard and Black) (79) On Miami Shore—Waltz (Jacobi) (79)

B. 1102 ALL STAR TRIO
Poor Little Butterfly is a fly gal now—

Medley Fox Trot (Jerome Spencer) (79)

B. 1100

Mary—Fox Trot (Frey) (79)

That Naughty Waltz (Levy) (79)

Whose baby are you?—Medley One-Step (Kern) (79)

B. 1130 (Kern) (79) Left all alone again Blues—Medley Fox Trot (Kern) (79)

12-inch double-sided plum label

C. 988 ("Irene"—Medley Fox Trot (Tierney) (79)
Ching-a-Ling's Jazz Bazaar—Medley Fox
Trot (Johnson) (79)

TZIGANE ORCHESTRA (PARIS)

10-inch double-sided plum label

B. 126 Tesoro Mio (Becucci) (79)
Mon Etoile (Denisly) (79)



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DANCE RECORDS

The following Dance numbers appear separately in this Catalogue, and full particulars of each can be found on reference to the title in the indexes ("Bands and Orchestras," and Instrumental")

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For Prices of Records see page it AME SOAL

FOX TROTS	Down home in Tennessee-Fox Trot
10-inch double-sided plum label	B. 702 (MURRAY'S SAVOY QUARTET) The Kipling Walk—One-step (MURRAY'S
B. 1130 Left all alone again Blues—Medley Fox Trot (J. C. Smith's Orchestra) Whose baby are you?—Medley one-step (J. C. Smith's Orchestra) (Keep movin'—Fox Trot (ALL STAR)	B. 725 SAVOY QUARTET) SAVOY QUARTET
B. 1133 When, you're alone—Fox Trot (PAUL Biese (and his Novelty Orchestra) The early bird—Fox Trot and Two-step (MAYPAR ORCHESTRA)	B. 1082 The Vamp—Fox Trot, (SAVOY QUARTET) Arabian Nights—Fox Trot (SAVOY QUARTET)
ORCHESTRA) Garden—Valse (MAYFAIR	12-inch double-sided plum label
B. 678 If you were the only girl—Fox Trot (MAYFAIR ORCHESTRA) Underneath the Stars—Fox Trot (MAY-	C. 982 Camel-land—Oriental Fox Trot (May- FAIR DANCE ORCHESTRA Shaccabac—Oriental Fox Trot (May-
Ostrich Walk—Fox Trot (Original	PAIR DANCE ORCHESTRA (Patches—Fox Trot (Mayfair Dance
B. 1021 Ai the Jazz Band Ball—One-step (ORIGINAL DIXIELAND JAZZ BAND) (Bluin' the Blues—Fox Trot (ORIGINAL	C. 983 ORCHESTRA) SCHOMA MORE Egyptland—Fox Trot (MAYFAIR DANCE ORCHESTRA)
B. 1022 DIXIBLAND JAZZ BAND) Sensation Rag—One-step DIXIBLAND JAZZ BAND) ORIGINAL	C. 987 In your arms—Fox Trot (MAYFAIR DANCE ORCHESTRA) Slippery Sam—One-step (MAYFAIR DANCE
Poor little Butterfly is a fly gal now— Medley Fox Trot (ALL STAR TRIO)	ORCHESTRA) "Irene"—Medley Fox Trot (J. C. SMITH'S ORCHESTRA)
ORCHESTRA) OBCHESTRA) (Dardanella—Fox Trot (Selvin's	Ching-a-Ling's Jazz Bazaar—Medley Fox Trot (J. C. SMITH'S ORCHESTRA) Bo-la-bo—Egyptian Fox Trot (MAYFAIR
B. 1089 Yellow Dog Blues—Fox Trot (J. C. Smith's Orchestra) (Mary—Fox Trot (J. C. Smith's Orches-	C. 960 Tell me-Fox Tret (Mayrair Dance Orchestra)
B. 1100 TRA) That Naughty Waltz (J. C. Smith's Orchestra) Ragging the scale—Fox Trot (Vess	C. 964 Mystery—Fox Trot (Mayfair Dance Orchestra) Orchestra) Orchestra)
B. 834 OSSMAN'S BANJO ORCHESTRA) Eldorado March (Xylobhone)	Spread out, lads !—A Ragtime "Con- shirto" or Fox Trot (MAYFAIR DANCE
B. 526 The Original Fox Trot (VAN EPS TRIO) The Moaning Saxophone Rag (Six Brown BROTHERS)	C. 965 ORCHESTRA) . The Canary Hop—One-step (MAYFAIR DANCE ORCHESTRA)
Carlo Complete Child Torrest proceed by ex-	

FOX TROTS continued dated and and

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I'm always chasing rainbows-Fox Trot C. 350 (MAYEAIR DANCE ORCHESTRA)
Flare up—Jazz Fox Trot (MAYEAIR
DANCE ORCHESTRA)

Allah's Holiday-Fox Trot (MAYFAIR

DANCE ORCHESTRA)
Can you tame wild wimmen?—One-step (MAYFAIR DANCE ORCHESTRA)

Bravado-Fox Trot (MAYFAIR DANCE ORCHESTRA) Where did you find the lady?-Two-step Yankyana-Fox Trot (MAYFAIR DANCE

ORCHESTRA) C. 941 Chong (He came from Hong Kong)
Fox Trot (Mayfair Dance Orchestra)

Oriental-Intermezzo-Fox Trot (MAY-FAIR DANCE ORCHESTRA) The Vamp-Fox Trot (MAYFAIR DANCE ORCHESTRA)

Western Land — Intermezzo—One-step Fox Trot (Mayfair Dance Orchestra) C. 943 Everybody wants a key to my cellar-One-Step (MAYFAIR DANCE ORCHESTRA)

Calicoco-Fox Trot (MAYFAIR DANCE ORCHESTRA)

C. 922 Money Blues-Fox Trot (MAYFAIR DANCE ORCHESTRA) (Hindustan-Fox Trot (MAYFAIR DANCE

ORCHESTRA)

On the level you're a little devil-Fox Trot (MAYFAIR DANCE ORCHESTRA)

How ya gonna keep 'em down on the farm—Fox Trot (Mayfair Dance Orchestra) C. 920-Havanola-Fox Trot (MAYFAIR DANCE ORCHESTRA)

Rockin' the boat-Fox Trot (MAYFAIR

DANCE ORCHESTRA)
The waiter's Jazz—Fox Trot (MAYPAIR DANCE ORCHESTRA) Kelly's come back-Fox Trot (MAYFAIR

DANCE ORCHESTRA)

everything—Fox Trot (MAYFAIR C. 9184 'n DANCE ORCHESTRA)

Indianola-Fox Trot (MAYFAIR DANCE C. 906 ORCHESTRA)

"Kissing Time"—Walta (MAYFAIR DANCE ORCHESTRA)

Honey-Lamb-Fox Trot (MAYFAIR DANCE

ORCHESTRA) C. 902 The Jagg Jazz (MAYFAIR DANCE ORCHES-TRA)

The Magic Melody-Fox Trot (MAYFAIR DANCE ORCHESTRA) C. 708 Underneath the Stars-Fox Trot (MAYmatt new FAIR DANCE ORCHESTRA)

"To-night's the Night"-Fox Trot (MAYFAIR ORCHESTRA) C. 698 Dream of Delight-Waltz (MAYFAIR ORCHESTRA)

Tingle-ingleing - Fox Trot (ADELPHI ORCHESTRA' C. 719 Finale, Act II (" High Jinks ") (ADELPHI ORCHESTRA)

Give me the moonlight-Fox Trot (COLDSTREAM GUARDS BAND)

Hello, Hawaiia! how are you?—Fox Trot (Coldstream Guards Band) Ticking Love Taps-Fox Trots (METRO-

POLITAN DANCE BAND)

y Heck Fox Trot (METROPOLITAN C. 602 DANCE BAND)

Music Box Rag-Fox Trot (METROPOLI-TAN DANCE BAND) C. 603 Maurice-Waltz Hesitation (METROPOLI-

TAN DANCE BAND)

Chin Chin-Fox Trot (METROPOLITAN DANCE BAND) "To-night's the Night" Medley-Weltz C. 604 Hesitation (METROPOLITAN DANCE

4.80 年 BAND) My Bird of Paradise-Medley Fox Trot

(METROPOLITAN DANCE BAND) C. 671 I'm on my way to Dublin Bay Medley-One-step (METROPOLITAN DANCE BAND)

A Broken Doll-Fox Trot (METRO-C. 726 "Half-past Light"-Waltz POLITAN DANCE BAND) (METRO-POLITAN DANCE BAND)

("The Happy Day"-Fox Trot (METRO-C. 727 ... POLITAN DANCE BAND)
The Happy Day "-Waltz (METROPOLI-

TAN DANCE BAND) "High Jinks "-Fox Trot or One-Step

(METROPOLITAN DANCE BAND) C. 729 ... The Bing Boys are here "-Waltz (METROPOLITAN DANCE BAND)

Maid in America Medley-Fox Trot

C. 731 " (METROPOLITAN DANCE DANK)
"Tina" - Welts (METROPOLITAN DANCE BAND)



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FOX TROTS-continue!

Arizona - Fox Trot (METROPOLITAN DANCE BAND)

C. 818 Welcome, Honey, to the Old Plantation Home Medley - One - Step (METROPOLITAN DANCE BAND)

Bugle Call Rag-Fox Trot (METROPOLI-TAN DANCE BAND) C. 819

Ole Virginny-One-Step (METROPOLITAN DANCE BANDI

That Dancing Melody-Fox Trot (METRO-POLITAN DANCE BAND)

C. 820 3 Loading up the Mandy Lee-Medley One-Step (METROPOLITAN DANCE BAND) Have a heart-Medley Fox Trot (METRO-POLITAN DANCE BAND)

C. 875 Riverside Bells-Waltz (McKee's Orches-TRA) Beets and Turnips-Fox Trot (MURRAY'S

RAGTIME TRIO) Hors d'œuvres-Fox Trot (MURRAY'S RAGTIME TRIO)

GALOP

12-inch double-sided plum label

(Post Horn Galop (MENY'S ORCHESTRA) C. 159 Sir Roger de Coverley Galop (MENY's ORCHESTRA)

HIGHLAND FLING. REELS. SCHOTTISCHE and STRATH-SPEYS

10-inch double-sided plum label

Miss Drummond o' Perth (Highland Fling) (Bagpipes)

B. 980 Cock o' the North and Hielan' Laddie (Bagpipes) Reel of Tulloch-Reel (Bagpipes) Marquis of Huntly - Highland Fling (Violin)

De'il amang the tailors-Reel (Violin) B. 310 Ye banks and braes (Violin)

Charlie is my darling (Violin) Stirling Castle (Violin) Timour the Tartar (Violin) B. 135 Highland Fling (Bagpipes)
Sword dance (Bagpipes)

Stumpie-Strathspey (Violin) B. 388 The Mason's Apron—Reel (Violin)

Traumerei (Violin)

12-inch double-sided plum label

C. 229 Foursome Reel, I (IFF's ORCHESTRA Foursome Reel, II (IFF's ORCHESTRA)
C. 230 Highland Schottische (IFF's ORCHESTRA)

LANCERS

12-inch double-sided plum label

Dollar Princess "-Lancers, Figs. 1 and 2 (IFF'S ORCHESTRA) C. 164 .. Dollar Princess "-Lancers, Figs. 3 and 4 (IFF'S ORGHESTRA)
"Dollar Princess"—Lancers, Fig. 5

(IFF'S ORCHESTRA) C. 165 "Waltz Dream"-Waltz (IFF's ORCHE-

"Merry Widow "-Lancers, Figs. 1 and 2 C. 168 (IFF'S ORCHESTRA)
... Merry Widow "—Lancers, Figs. 3 and 4

(IFF'S ORCHESTRA)
"Merry Widow"—Lancers, Fig. 5 (IFF's

ORCHESTRA) C. 167 " Merry Widow"-Waltz (IFF'S OR-CHESTRA)

MAXINA

12-inch double-sided plum label

C. 891 The Jazz Nightmare—Jazz One-Step (May-FAIR DANCE ORCHESTRA)

ONE-STEP

10-inch double-sided plum label

Whose baby are you?—Medley One-Step (J. C. SMITH'S ORCHESTRA) Left all alone again Blues—Fox Trat B. 1130

(J. C. SMITH'S ORCHESTRA) t the Jazz Band Ball—One-Step (ORIGINAL DIXIELAND JAZZ BAND) B. 1021 Ostrich Walk-Fox Trot (ORIGINAL DINIE-

LAND JAZZ BAND) Sensation Rag-One-Step (ORIGINAL DIXIELAND JAZZ BAND)

B. 1022 Bluin' the Blues-Fox Trot (ORIGINAL DIXIELAND JAZZ BAND)
Balloons and Kisses—Jazz One-Step

(MAYFAIR ORCHESTRA) B. 1027

In a Pagoda-Characteristic Piece (MAY-FAIR ORCHESTRA)





ONE-STEPS-continued

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Night "-One-Step "To-night's the (MAYFAIR ORCHESTRA) B. 501 Love's Garden of Roses (DE GROOT and

ORCHESTRA)

Maiu Aloha-One-Step (Hawaiian Guitars) B. 1050 Waikiki Mermaid-Medley (Hawaiian Guitars)

The Kipling Walk-One-Step (Savoy

QUARTET) B. 702 Down home in Tennessee-Fox Trot (SAVOY QUARTET) Where did Robinson Crusoe go ?-One-

Step (SAVOY QUARTET) P. 725 If you were the only girl-Fox Trot (SAVOY QUARTET)

12-inch double-sided plum label

El Relicario-One-Step (MAYFAIR DANCE ORCHESTRA) C. 992

Miská-Oriental One-Step (MAYFAIR DANCE ORCHESTRA)

I'm getting tired playing second fiddle-One-Step (MAYFAIR DANCE ORCHESTRA)
The Veleta-Round Dance (MAYFAIR DANCE ORCHESTRA)

Slippery Sam-One-Step (MAYFAIR DANCE ORCHESTRA)

C. 987 In your arms-Fox Trot (MAYFAIR DANCE ORCHESTRA)

The Canary Hop-One-Step (MAYFAIR DANCE ORCHESTRA)

C. 965 Spread out, lads—A Ragtime "Con-shirto" or Fox Trot (MAYFAIR DANCE ORCHESTRA)

The Postman's Birthday-One or Two-Step (MAYFAIR DANCE ORCHESTRA) Omar - Oriental One - Step (MAYFAIR DANCE ORCHESTRA)

Me-ow-One-Step (MAYFAIR DANCE OR-CHESTRA)

C. 962 And he'd say "Oo-La-La! Wee-Wee!"— One-Step (MAYFAIR DANCE ORCHESTRA Western Land - Intermezzo - One-Step

(MAYFAIR DANCE ORCHESTRA) C. 943 Everybody wants a key to my cellar-One-Step (MAYFAIR DANCE ORCHESTRA)

Can you tame wild wimmen?—One-Step (MAYFAIR DANCE ORCHESTRA) Allah's holiday-Fox Trot (MAYFAIR DANCE ORCHESTRA)

C. 942 Pussyfoot Parade-One-Step (MAYFAIR DANCE ORCHESTRA) Sandy Mac-One or Two-Step (MAYFAIR

CHESTRA

Cairo-One-Step (MAYFAIR DANCE OR-

DANCE ORCHESTRA)

C. 925 The Boston Two-Step (Mayfair Dance ORCHESTRA)

Fidgety feet-One-Step (MAYFAIR DANCE ORCHESTRA) C. 924 Russian Rag—One or Two-Step (Mayfair

DANCE ORCHESTRA) Li'l Liza Jane-One-Step (MAYFAIR DANCE ORCHESTRA)

C. 923 Sand Dunes-One-Step (MAYFAIR DANCE ORCHESTRA)

Arabian Nights-One-Step (MAYFAIR DANCE ORCHESTRA) C. 907

The League of the Nations-March (OPAL MILITARY BAND) The Tickle Toe-One-Step (COLDSTREAM

GUARDS BAND) C. 887< Over There-One-Step (Mayfair Dance ORCHESTRA)

Merry Whirl-One-Step (Vess Ossman's BANJO ORCHESTRA)

C. 876 Youth and Beauty-Waltz (McKee's ORCHESTRA)

(Loading up the Mandy Lee-Medley One-Step (METROPOLITAN DANCE BAND) C. 820 That Dancing Melady-Fox Trot (METRO-POLITAN DANCE BAND)

Ole Virginny-One-Step (METROPOLITAN DANCE BAND)

C. 819 Bugle Call Rag-Fox Trot (METROPOLITAN DANCE BAND)

Welcome, Honey, to the Old Plantation Home-Medley One-Step (METROPOLI-TAN DANCE BAND) C. 818 Arizona-Fox Trot (METROPOLITAN DANCE

BAND) Jazz Nightmare-Jazz One-Step The (MAYFAIR DANCE ORCHESTRA)

C. 891 Maxina (Round Dance) (MAYFAIR DANCE ORCHESTRA) You're here, and I'm here-Medley One-

Step (METROPOLITAN DANCE BAND) C. 730 .. Bric-a-Brac "-Waltz (METROPOLITAN DANCE BAND)

"High Jinks "-One-Step or Fox Trot

and the same

C. 729 (METROPOLITAN DANCE BAND)
"The Bing Boys are Here"-Waltz (METROPOLITAN DANCE BAND)



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NO.



ONE-STEPS-continued

THE PROPERTY OF THE PARTY OF

C. 871

| I'm on my way to Dublin Bay—Medley One-Step (Metropolitan Dance Band)
| Galley Bird of Paradise—Medley Fox Trot
| Metropolitan Dance Band)
| All aboard for Dixieland—One-Step (Me-

C. 385 TROPOLITAN DANCE BAND)
Rose in the bud—Valse (METROPOLITAN DANCE BAND)
Policeman's Holiday—One-Step (Cold-

C. 192
STREAM GUARDS BAND)
Wee Macgregor Highland Patrol (COLDSTREAM GUARDS BAND)

POLKAS

10-inch double-sided plum label

B. 177 The Waterfall Polka (Xylophone)

Zallah (An Egyptian Intermezzo) (Xylophone)

B. 148 The Electric Polka (Piccolo)
Hornpipe Medley (Piccolo)
B. 148 The Wren Polka (Piccolo)
Silver Birds (Piccolo)

12-inch double-sided plum label

C. 314 Kutschke Polka (Metropolitan Orchestra)

Prelude (Metropolitan Orchestra)

QUADRILLES

12-inch double-sided plum label

C. 168
Caledonian Quadrilles, Figs. 1 and 2
(IFF'S ORCHESTRA)
Caledonian Quadrilles, Figs. 3 and 4
(IFF'S ORCHESTRA)
Caledonian Quadrilles, Fig. 5 (IFF'S
ORCHESTRA)
Valse Septembre (IFF'S ORCHESTRA)

TANGO ALMATIANTALE COL

12-inch double-sided plum label

C. 947

La Belle Creole—Argentine Tango (MAVFAIR DANCE ORCHESTRA)

Miss Mexico—The Original Mexican Tango
(MAYPAIR DANCE ORCHESTRA)

TWO-STEPS

10-inch double-sided plum label

Medley Two-Step ("Going Up") (GAIETY THEATRE ORCHESTRA)

(a) I'll bet you; (b) The touch of a woman's hand ("Going Up") (GAIETY THEATRE ORCHESTRA)

Ginger Two-Step (Coldstream Guard-B. 109 Coon Band Contest (Coldstream Guard-

BAND)

Uncle Sammy—March and Two-Step

(Coldstream Guards Band)

Manhattan Beach March (Coldstream

GUARDS BAND)
The Doll ("Puppchen")—Two-Step
(HUNGARIAN GIPSY ORCHESTRA)

B. 202 The Doll ("Puppchen"—Wallz (HUN-GARIAN GIPSY ORCHESTRA)

"The Collema Star"—Two-Step (PALAIS DE DANSE ORCHESTRA)

B. 203 "DE DANSE ORCHESTRA)

The Ginema Star "Waltz (PALAIS DE DANSE ORCHESTRA)

My Little Jap—Two-Step (Coldstream Guards Band)

B. 223 GUARDS BAND)
Somewhere a voice is calling (COLDSTREAM GUARDS BAND)

12-inch double-sided plum label

C. 944 Where did you find the lady?—Two-Step (MAYFAIR DANCE ORCHESTRA)

Bravado—Fox Trot (MAYFAIR DANCE

ORCHESTRA)

(The Boston Two-Step (MAYFAIR DANCE ORCHESTRA)

C. 925 ORCHESTRA)
Sandy Mac—One- or Two-Step (MAYFAIR
DANCE ORCHESTRA)
Hullo, Girls I—Two-Step (Coldstream
GUARDS BAND)

C. 885 "The Lilac Domino" Waltz (Cold-STREAM GUARDS BAND)"

[Laughing Love—Two-Step (Palais DE

C. 277 DANSE ORCHESTRA)
LOVE'S Dance—Two-Step (PALAIS DE DANSE ORCHESTRA)
DANSE ORCHESTRA)
(Danse du Paraguay—Two-Step (IFF'S

C. 254 ORCHESTRA)

Blue Danube Waltz (IFF's ORCHESTRA)

(Russian Rag—One- or Two-Step (MAY-

C. 924 FAIR DANCE ORCHESTRA)
Fidgety Feet—One-Step (MAYFAIR DANCE ORCHESTRA)

(In sais one your stee inlie—Two-Step

C. 336

Je sais que vous êtes jolie—Two-Step
(MAYFAIR DANCE ORCHESTRA)

Maxixe Bresilienne (MAYFAIR DANCE
ORCHESTRA)





TWO-STEPS-continued Two

Mickey's Birthday-Two-Step | Joyce's C. 196 ORCHESTRA) Dreaming Waltz (JOYCE'S ORCHESTRA) The Postman's Birthday-One or

Step (MAYFAIR DANCE ORCHESTRA) Omar - Oriental One-Step (MAYFAIR DANCE ORCHESTRA) HISTORY AND WINE BARN BURN OF THE

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12-inch double-sided plum label

The Veleta (MAYFAIR DANCE ORCHESTRA) C. 984 I'm getting tired playing second fiddle
-One-Step (MAYFAIR DANCE OR-CHESTRA)

WALTZES

(Hesitation Waltzes)

10-in h double-sided plum label

while allow-estimate to ment?

Valse June Hesitation (METROPOLITAN DANCE BANDY

Ster worker attend

B. 269 Hesitation Waltz (METROPOLITAN DANCE BAND

12-inch double-sided plum label

Black Rose-Hesitation Waltz (MAYPAIR DANCE ORCHESTRA)

Waltz (MAYFAIR C. 601 Illusion—Hesitation

DANCE ORCHESTRA) Rosemary (That's for remembrance)-Hesitation Waltz (MAYFAIR DANCE C. 948 ORCHESTRA)

Yes or no (Hesitation Waltz) (If you could care Hesitation Waltz

(MAYFAIR DANCE ORCHESTRA) C. 892 The Princess Pat-Waltzes (MAYFAIR DANGE ORCHESTRA) Isle d'Amour-Waltz Hesitation (METRO-

POLITAN DANCE BAND) C. 384 Barcarolle, "Tales of Hoffmann "Hesitation Waltz (METROPOLITAN DANCE

BAND) Maurice-Hesitation Waltz (METROPOLI-TAN DANCE BAND)

C. 603 Music Box Rag-Fox Trot (METRO-POLITAN DANCE BAND)
"To-night's the Night" Medley-Waltz Hesitation (METROPOLITAN DANCE

C. 604 BAND) Chin Chin Fox Trot (METROPOLITAN

DANCE BAND)

Cecile-Waltz Hesitation (CASTLE House ORCHESTRA) C. 375 Esmerelda-Waltz Hesitation (CASTLE HOUSE ORCHESTRA)

WALTZES

10-inch double-sided plum label

That Naughty Waltz (J. C. SMITH's B. 1100 ORCHESTRA)

Mary-Fox Trot (J. C. SMITH'S OR-CHESTRA)

On Miami Shore-Waltz (J. C. SMITH'S ORCHESTRA) (79)

B. 1102 Poor little Butterfly is a fly gal now-Medley Fox Trot (J. C. Smith's Or-CHESTRA) (79)

Love in my garden-Valse (MAYFAIR ORCHESTRA)

B. 746 The Early Bird-Two-Step and Fox Trot (MAYFAIR ORCHESTRA)

Valse d'Amont (MAYFAIR ORCHESTRA) Vision of Salome-Valse Orientale (MAY-B. 677 FAIR ORCHESTRA)

Sympathy Waltz (METROPOLITAN BAND-B. 259 Who paid the rent for Mrs. Rip Van Winkle? (METROPOLITAN BAND)

The Merry Widow "-Waltz (BOHEMIAN ORCHESTRA) Tales of Hoffmann"-Barcarolle (Bo-HEMIAN ORCHESTRA)

The Choristers Waltz (BOHEMIAN ORCHES-

Dresdine (BOHEMIAN ORCHESTRA) " Pamela "-Waltz (DE GROOT'S ORCHES-

TRA) B. 903 \ " The Lilac Domino "-Waltz GROOT'S ORCHESTRA)

"The Doll" ("Puppehen")-Waltz (HUNGARIAN ORCHESTRA)

B. 202 "The Doll" ("Puppehen") -Two-Step (HUNGALIAN ORCHESTRA) B. 726 Moana Waltz (Luvaun) (GUITARS)

You've got to do it (Luvaun) (GUITARS) Kilima Waltz (Lua and Kaili) (GUITARS)

B. 297 Hawaiian Waltz Medley (Lua and Kaili) (GUITARS)

Kawaihau-Waltz (Lua and Kaili) B. 773 (GUITARS)

My Hula Love-Medley March (GUITARS) Minnehaha-Medley Waltz (Lua and

B. 1077 Kaili) (GUITARS) Aloah-oe (THE HAWAIIANS)

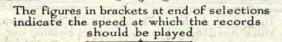


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w	ALT	ZES-continued
В.	203	"The Cinema Star"—Waltz (Palais be Danse Orchestra) "The Cinema Star"—Two-Step (Palais be Danse Orchestra)
		12-inch double-sided plum label
c.	985	When you love, you live—Waltz (May- FAIR DANCE ORCHESTRA) Modern Babylon—Waltz (MAYFAIR DANCE ORCHESTRA)
c.	986<	Wonderful Nights—Waltz (MAYFAIR DANCE ORGIESTRA) Eulalie—Valse Tyrolean (MAYFAIR DANCE ORGIESTRA)
c.	946<	Wyoming—Waltz (Mayfair Dance Or- chestra) Thrills—Waltz (Mayfair Dance Or- chestra)
c.	961<	The Moonlight Waltz (MAYFAIR DANCE ORCHESTRA) Ace of Hearts—Waltz (MAYFAIR DANCE ORCHESTRA)
C.	963 <	The Blue Mosque—Valse (Mayfair Dance Orchestra) Songe d'Orient—Waltz (Mayfair Dance Orchestra)
c.	945<	Love in Lilac Time—Waltz (MAYFAIR DANCE ORCHESTRA) Love in Lilac Time—Waltz (VIOLET ESSEX)
c.	939	My Lady Nicotine—Valse (Mayfair Dance Orchestra) Cameo—Waltz (Mayfair Dance Or- chestra) Blue Rose—Waltz (Mayfair Dance
c. 1	938<	ORCHESTRA) Ispahan—Waltz (MAYFAIR DANCE CR- CHESTRA)
C. 1	937	Fate—Waltz (MAYFAIR DANCE ORCHES- TRA) The Tango Waltz—Novelty Dance (MAY- FAIR DANCE ORCHESTRA) Memories Waltz (MAYFAIR DANCE OR-
C. 1	926	CHESTRA) Estella Waltz (Mayfair Dance Orches- tra)
C. 1	917	Beautiful Ohio—Waltz (Mayfair Dance Orchestra) "Monsieur Beaucaire"—Waltz (Mayfair Dance Orchestra)
C. 1	916	Valse Demure—Novelty Dance (MAYFAIR DANCE ORCHESTRA) Oriental Memories—Waltz (MAYFAIR DANCE ORCHESTRA)

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1000	STATE OF THE PARTY OF THE PARTY.
C. 906	"Kissing Time"-Waltz (MAYFAIR DANCE ORCHESTRA)
0. 300	ORCHESTRA)
C. 892	The Princess Pat Waltzes (MAYFAH DANCE ORCHESTRA)
	If you could care—Waltz Hesitation (MAYFAIR DANCE ORCHESTRA) My heart is sad—Waltz (MAYFAIR DANCE
C. 750	Operrocan
	(Little Grey Home in the West-Valse
C. 323	Myrra—Vaise Orientale (MAYFAIR DANCE
	(Mayfair
C. 306	Dance Orchestra) Smiles then kisses—Waltz (Mayfair Dance Orchestra)
12 122	A Dream of Delight-Waltz (MAYFAIR
C. 698	"To-night's the Night—Fox Trot (MAY-
C. 684	Valse Bluette (Mayfair Orchestra "La Belle au Bois Dormant" Ballet- Waltz-(Mayfair Orchestra)
C. 414	("Betty"—Waltz (MAYFAIR ORCHESTRA) For Valour—Military Waltz (MAYFAIR ORCHESTRA)
C. 343	The Land of Roses—Waltz (MAYFAIR ORCHESTRA) Ecstasy—Waltz (MAYFAIR OFCHESTRA)
C. 333	Destiny—Valse Lente (MAYFAIR ORCHESTRA) Dance of the Disappointed Fairles (MAYFAIR ORCHESTRA)
C. 261	Nights of Gladness—Valse (MAYFAIR ORCHESTRA) Dance of the Little Feet—(DE GROOT'S ORCHESTRA)
C. 150	Valse Triste (MAYFAIR ORCHESTRA) La Mariposa (MAYFAIR ORCHESTRA)
C. 148	"Pink Lady"—Valse (MAYFAIR ORCHESTRA) Vision d'Amour (MAYFAIR ORCHESTRA)
C. 875	Riverside Bells—Waltz (McKee's Or- chestra) Have a Heart—Medley Fox Trot (Metro- politan Dance Band)
C. 876	Youth and Beauty—Waltz (McKee's Orchestra) Merry Whirl—One-step (Vess Ossman's Banjo Orchestra)







WALTZES—continued Eton Boating Song-Waltz (MENY'S ORCHESTRA) C. 156 Over the Waves-Waltz (MENY'S ORCHES-TRA) Valse Triste (COLDSTREAM GUARDS

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BAND) C. 115 " Oberon "-Overture (COLDSTREAM GUARDS BAND) Druid's Prayer Waltz (COLDSTREAM

GUARDS BAND) C. 1224 Students' No. 3 Songs (COLDSTREAM GUARDS BAND) 'Gipsy -Waltz Love (COLDSTREAM GUARDS BAND)

C. 200< Come sing to me (COLDSTREAM GUARDS BAND) Estudiantina-Waltz (COLDSTREAM GUARDS BAND)

C. 365 Morgenblätter-Waltz (COLDSTREAM GUARDS BAND) Sirenes-Waltz (COLDSTREAM GUARDS BAND)

C. 370 Indigo-Waltz (Coldstream Guards BAND) Masqué-Valse Bal Caprice (COLD-

STREAM GUARDS BAND) C. 388 Santiago-Spanish Waltz (COLDSTREAM GUARDS BAND) Rêverie-Waltz (COLDSTREAM GUARDS

BAND) C. 463 Toi-Waltz (COLDSTREAM GUARDS BAND)

Missouri-Waltz (COLDSTREAM GUARDS C. 884 BAND) Little Miss Melody-Waltz

"The Lilac Domino "-Waltz (Cold-STREAM GUARDS BAND) Hullo, Girls !- Two-Step (COLDSTREAM

C. 885 GUARDS BAND) Gold and Silver-Waltz (BLACK DIA-MONDS BAND) C. 140 Venus on Earth-Waltz (Black Dia-MONDS BAND)

Brune ou Blonde-Valse (GARDE REPUB-LICAINE BAND) C. 725 March Italienne (GARDE REPUBLICAINE BAND

Flower Waltz (" Casse-Noisette "-Suite) (COLDSTREAM GUARDS BAND) C. 243 Reed Pipe Dance and Chinese Dance (COLDSTREAM GUARDS BAND) Rose in the Bud-Valse (METROPOLITAN

DANCE BAND) C. 3854 Dixieland-One-Step AIL ll aboard for Dixieland—((METROPOLITAN DANCE BAND)

(" Half-past Eight "-Waltz (METRO-POLITAN DANCE BAND) C. 726 A broken Doll-Fox Trot (METROPOLITAN DANCE BAND) "The Happy Day "-Waltz (METROPOLI-

TAN DANCE BAND) C. 727 The Happy Day "-Fox Trot (METRO-POLITAN DANCE BAND)

The Long, Long Trail—Waltz (METRO-POLITAN DANCE BAND) C. 728 T) e Peasant Girl-Waltz Medley (METRO-POLITAN DANCE BAND)

The Bing Boys are Here."-Waltz C. 729 (METROPOLITAN DANCE BAND)
"High Jinks"—One-Step or Fox Trot (METROPOLITAN DANCE BAND)

"Bric-a-Brac "-Waltz (METROPOLITAN DANCE BAND)

C. 730 You're here and I'm here-Medley One-Step (METROPOLITAN DANCE BAND) Tina "-Waltz (METROPOLITAN DANCE

BAND) C. 731 Maid in America Medley-Fox Trot (METROPOLITAN DANCE BAND) (Sphinx Waltz (METROPOLITAN DANCE

BAND) C. 817 . The Maid of the Mountains "-Waltz (METROPOLITAN DANCE BAND) "Carminetta "-Waltz (METROPOLITAN

DANCE BAND) C. 821 Waltz we love-Waltz (METROPOLITAN DANCE BAND)

Hawaiian Moonlight-Waltz Pathetique (ALHAMBRA ORCHESTRA) Delilah—Waltz (ALHAMBRA ORCHESTRA)
"The Chocolate Soldier"—Waltz (Bohe-MIAN ORCHESTRA)

C. 142 In the Shadows (BOHEMIAN ORCHESTRA) Dreaming Waltz (DE GROOT'S ORCHES-TRA)

C. 176 Love and Life in Holland-Waltz (DE GROOT'S ORCHESTRA) Ceylon Whispers-Waltz (DE GROOT'S

ORCHESTRA) C. 177 A Thousand Kisses-Waltz (DE GROOT's ORCHESTRA)

Piccadilly Grill Waltz (DE GROOT'S ORCHESTRA) .C. 597 I've got everything I want but you (ELSIE

C. 774 Desir Waltz (Lensen's Orchestra)

Just my love (De Groot's Orchestra) Valse Poudrée (De Groot's Orchestra) C. 833 Little Miss Melody (NELLIE TAYLOR)

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ISTRUMENTAL RECO



WALTZES-continued

Autumn Voices * Waltz (GOTTLIEB'S ORCHESTRA! C. 179 Gipsy Love Waltz (GOTTLIEB'S ORCHES-

> TRA) "Der Rosenkavalier"-Waltz, Part I

(ORCHESTRA) C. 432 "Der Rosenkavalier"—Waltz, Part II (ORCHESTRA)

"Count of Luxemburg "-Waltz (GOTTLIEB'S ORCHESTRA) C. 181 ... Chocolate Soldier "-Waltz (GOTTLIEB

ORCHESTRA) C. 186 Claudine Waltz (GOTTLIEB'S ORCHESTRA)

C. 186 Druid's Prayer—Waltz (GOTTLIEB'S OR-

CHESTRA) Reviens Waltz (GOTTLIEB'S ORCHESTRA) Eternal Waltz (GOTTLIEB'S ORCHESTRA) "The Waltz Dream"—Waltz (IFF'S C. 189

ORCHESTRA) C. 165 Dollar Princess "-Lancers, Fig. 5 (IFF's ORCHESTRA)

"The Merry Widow"-Waltz (IFF's ORCHESTRA)
"The Merry Widow"—Lancers, Fig. 5 C. 167 (IFF'S ORCHESTRA)

Valse Septembre (IFF's ORCHESTRA)
C. 169 Calèdonian Quadrilles—Fig. 5 (IFF's

ORCHESTRA)

ORCHESTRA)

Blue Danube Waltz (Irr's ORCHESTRA)

C. 254

Danse du Paraguay—Two-Step (Irr's ORCHESTRA) DARGE BARRY

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The Girl in the Taxi "-Waltz (JACOBS and his TROCADERO ORCHESTRAL C. 233 Un peu d'amour-Melodie (JACOBS and his TROCADERO ORCHESTRAL

Smiles then kisses-Waltz (Jacobs and his TROCADERO ORCHESTRAL C. 373 A Tango Dream (JACOBS, and his TROCA-DERO ORCHESTRA)

WHITE E C. 715 Destiny Waltz (LENSEN'S ORCHESTRA)

Bird of Love Divine (LENSEN'S ORCHESTRA) TRA)

C. 196 Dreaming Waltz (Joyce's Orchestra)

Mickey's Birthday—Two-Step (Joyce's ORCHESTRA)

Thousand Kisses-Waltz (Joyce's ORCHESTRA) C. 232 Vision d'Amour-Waltz (Joyce's Or-

CHESTRA) Remembrance-Waltz (Joyce's ORCHES-

TRA) C. 255 The Passing of Salome-Waltz (Joyce's ORCHESTRA)

C. 141 { Luna Waltz (LINCKE'S ORCHESTRA) Amina Serenade (LINCKE'S ORCHESTRA) Seduction Valse (BIJOU CINEMA ORCHES-

The Call of the Angelus (Bijou CINEMA ORCHESTRA)

SVARA ECOLUSTRIAM GIVATOR

ow MILLY MILES I I I I MANGE CLAND) Ballo warrengo) sileW-links

Questional Authority A) 1999 Little Man hielder - Skolar INSTRUMENTAL - " street bell

For Prices of Records see page ii

ACCORDION

DEIRO, Pietro

10-inch double-sided plum label

(This is the Life-Medley (Irving Berlin)

B. 510 Italian Favourites (79)

Down in Chattanooga-Medley (Irving B. 704-Berlin) (79) International Rag (Irving Berlin) (79)

12-inch double-sided plum label

C. 762 Romeo and Juliet-Selection (Gounod) (78)
Barber of Seville-Overture (Rossini) (78)

BAGPIPES

10-inch double-sided plum label

B. 135 Highland Fling (80) H 10 CONTROLL SWOTAD LAND TO STANKE THE STANKE THE

SMITH, Pipe-Major D.

(assisted by Corpl. WHITE) 10-inch double-sided plum label

Cock of the North

Hielan' laddie B. 980 Miss Drummond o' Perth (Highland

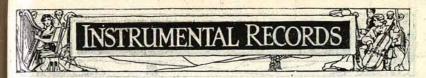
Fling) Reel of Tulloch (Reel) (79)

The figures in brackets at end of selections indicate the speed at which the records should be played



(tigad)

CUICAGE BATTERO LE



BANJO

OAKLEY, Olly

10-inch double-sided plum label

B. 136 Danse Arlequin (Oakley) (80) Uncle Johnson (Papworth) (81)

Sweep's Intermezzo (Rubens) (81) Matador Two-step (Penn) (78) Oakleigh Quick-step (Oakley) (76) B. 1384

Whistling Rufus (76) B. 139 Queen of Burlesque (76) Fusilier Patrol (77)

Under the Double Eagle (J. F. Wagner) B. 140 (77)

Menuet (Paderevski) (76) Harvest Barn Dance (77) B. 141 The Dandy Fifth (Fariand) (76)
B. 142 Cocoanut Dance (77)
Jolly Boys March (Sullivan) (76)

12-inch double-sided plum label

C. 286 Lancashire Clogs (Grimshaw) (80) A Black Coquette (Grimshaw) (80)

VAN EPPS, Fred

10-inch double-sided plum label

Ragging the Scale-Fox Trot (Claypools) W. H. REITZ (Xylophone) Eldorado March (Victor Herbert) (79)

VESS OSSMAN'S BANJO ORCHESTRA

12-inch double-sided plum label

Merry Whirl-One-Step (Lenzberg) (79) McKee's Orchestra Youth and Beauty Waltz (McKee) (79)

BELLS D MOTRAS

STRUCT OFFILIS

10-inch double-sided plum label

Chimes of the Old Garrison Church,
Potsdam (80) The Coming of the Year (with organ) (78)

THE BELLS O' BOURNVILLE

The finest carillon in Britain. By kind permission of the Bournville Village Trust, the Cadbury Model Village 10-inch double-sided plum label

B. 507 (a) Killarney (Balfe) (78) (b) Eileen Alannah (Thomas) (78) (a) Blue Bells of Scotland (78) (b) Annie Laurie (78) Lead, kindly Light (tune-Sandon)

(Purday) (78) Harvest Home (78) B. 508 Huntsman's Chorus (78)

B. 509 Change on 10 bells (78)

12-inch double-sided plum label

Evening bells, 1 to 6 o'clock, introducing 'The day Thou gavest, Lord, is ended (Scholefield) (78) C. E36< THE TRINITY ORATORIO CHOIR It came upon the midnight clear (Willis) (78)

CAST TENE AL

BORLAND and Chris CHAPMAN

10-inch double-sided plum label

B. 143 Peal of Church Bells (80)
Southern Girl Gavotte (Kremer) (79)

CHAPMAN, Chris

10-inch double-sided plum label B. 176 Twilight Shadows (Tobani) (78)
Westminster Chimes and Big Ben (78)

REITZ, W. H.

10-inch double-sided plum label B. 242 Heather Bells (Losey) (78) Dance California (Gregory) (78)

CELESTE

HOPKINS, Charles

10-inch double-sided plum label

B. 527 O come, all ye faithful (79)
Hark the Herald Angels sing (79) Lead, kindly Light (Rev. J B. Dykes) (78) MINSTER CHOIR B. 700

Ring out with jocund chime (Sir F. Bridge) (78) SORCAN, COR

B. 863 Rock of Ages (78)

B. 1007 The King of Love my Shepherd is (79)

The Day of Resurrection (79)



These records should be played with "His Master's Voice needles, sold only in boxes bearing our copyright picture His Masters Voice, on the lid.

CLARINET

DRAPER, Charles

12-inch double-sided plum label

Concertino (Weber) (81) ELI HUDSON (Flute) Du, du liegst mir im Herzen (You live in my heart) (Bochm) (80)

CORNET SOLOS

BRIGHT, Corporal W.

12-inch double-sided plum label

Come sing to me (Thompson) (81) COLDSTREAM GUARDS BAND Gipsy love Waltz (Lehar) (81)

HAWKINS, Sergeant

10-inch double-sided plum label

The rosary (Nevin) (79) B. 1074 COLDSTREAM GUARDS BAND O Sole Mio (Di Capua) (80) Softly awakes my heart ("Samson and Delilah"—(Saint-Saēns) (80)

COLDSTREAM GUARDS BAND B. 114 War march of the priests (Mendelssohn) (76)Take a pair of sparkling eyes (Sullivan) (76)
COLDSTREAM GUARDS BAND
"The Mikado"—Sel. III. (Sullivan) (76) B. 116-The lost chord (Sullivan) (78) B. 117 The distant shore (Sullivan (76) Little grey home in the west (Löhr) (78) B. 220-COLDSTREAM GUARDS BAND Süsse Küsse, Op. 10 (Voll tedt) (78) Somewhere a voice is calling (Tate) (78)

COLDSTREAM GUARDS BAND 12-inch double-sided plum label

My little Jap two-step (Phelps) (80)

Land of hope and glory (Elgar) (81) COLDSTREAM GUARDS. BAND Musica proibita (Gastaldon) (81)

MORGAN, Corporal G.

B. 223

10-inch double-sided plum label

B. 871 A perfect day (Jacobs-Bond) (78) Until (Sanderson) (78)

12-inch double-sided plum label

Il bacio (Arditi, arr. by Mackenzie-Rogan) COLDSTREAM GUARDS BAND C. 402-D'ye ken John Peel (Descriptive) (arr. by Shipley Douglas) (80) Love's garden of Roses (Hayan Wood) C. 842 Solveig's Song (" Peer Gynt ") (Grieg) (79)

CORNET DUETS

HAWKINS, Corporal, and WEBB

12-inch double-sided plum label

The moon hath raised (Benedict) (81) COLDSTREAM GUARDS BAND C. 128 Evening Hymn and Last Post (Mackenzie-Rogan) (32)

MORGAN, Corporal, and BARR

12-inch double-sided plum label

The friendly rivals (Godfrey) (79) C. 403 COLDSTREAM GUARDS BAND By the Swanee river (Descriptive) (arr. by Myddelton) (79)

FLUTE

HUDSON, Eli (the late)

12-inch double-sided plum label

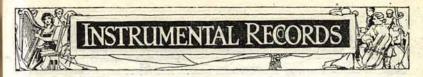
Du, du liegst mir im Herzen (You live in my heart) (Bochm) (80) CHARLES DRAPER (Clarinet) Concertino (Weber) (81)

FLUTE DUETS

BARTON, Gilbert, and W. Gordon WALKER

10-inch double-sided plum label

Comin' thro' the Rye (80) B 611 Annie Laurie (80)



HAWAIIAN GUITAR SOLO

LUVAUN

10-inch double-sided plum label

A broken Doll (Tate) ("Samples") (78) LENSEN and the TROCADERO

B. 701-ORCHESTRA Yaaka Hula Hickey Dula (Goetz, Young

and Wendling) (78)

Yaaka Hula Hickey Dula (sung, with Guitar) (Goets, Young and Wendling) (79)

If you were the only girl (Ayer) ("The Bing Boys are Here") (79)

Moana Waltz (Levaun) (79)

B. 726 You've got to do it (sung with Guitar)
(Ayer) ("Pell Mell") (79)

HAWAIIAN GUITAR DUETS

LOUISE, Helen, and Frank FERERA

10-inch double-sided plum label

B. 815 Hawaiian Hula Medley (78)
Pua Carnation (78)

Waiu Luliluli-March (Old Hawaiian Melody) (78)

B. 897 Kai Maia O Ka Maoli—Medley March (Kekupuohi) (78)

B. 1050 Waikiki Mermaid Medley (79)
Maiu Aloha—One Step (79) (Hawaiian Echoes-Medley (78) B. 1143

HAWAIIAN TRIO Alabama Moon-Waltz (Green) (79)

LUA, Pale K., and David K. KAILI

10-inch double-sided plum label

Kilima Waltz (79) B. 297 Hawaiian Waltz Medley (Native Hawaiian

B. 529 Kohala March (78)
Honolulu March (78)
B. 773 My Hula Love—Medley March (79)
Kawaihau—Waltz (79)
B. 1077 Minnehaha—Medley Waltz (79) Aloah-oe (arr. Tully) (79)

HAWAIIAN TRIO (Guitars and Xylophone)

10-inch double-sided plum label

Alabama Moon—Waltz (Green) (79)
Helen Louise and Frank Ferera Hawaiian Echoes-Medley (79)

THE HAWAIIANS

(in their numbers from "The Bird of Paradise")

10-inch double-sided plum label

(a) Mona Kiea; (b) One-two-three (arr. B. 1068 Tully) (79) On the beach at Waikiki (arr. Tully) (79) Aloah-oe (arr. Tully) (79)
PALE K. LUA and DAVID K. KAILI

B. 1077 Minnehaha-Medley Waltz (79)

OBOE

FOREMAN, Arthur

10-inch double-sided plum label

Drei Romanzen, No. 1 (Schumann) (81) MELVILLE GIDEON

B. 389 (American Ragtime Planist)
Ragtime Improvisation on Rubinstein's Melody in F (80)

ESTEY PIPE ORGAN

BIGGS, Richard K.

12-inch double-sided plum label

Funeral March, Op. 35, No. 2 (Chopin) (79) Estey Automatic Pipe Organ C. 788 REGINALD L. MCALL Hallelujah Chorus, "Messiah" (Hāndel)

GRAND ORGAN

MARTIN, Easthope

12-inch double-sided plum label

"Lohengrin." Prelude, Act III (Wagner) C. 270 Wedding March ("Midsummer Night's Dream "-Mendelssohn) (81)

Grand Chorus in E flat, Op. 40 (Guilmant) (81)

Cuckoo and Nightingale (Händel) (81)



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NSTRUMENTAL RECORD

B. 1147

C. 839



MARTIN, Easthope—continued

- Offertoire in E flat (Lejébure-Wely) (81) C. 273 Hallelujah Chorus ("Messiah "-Händel)
- The Lost Chord (Sullivan) (78)
 C. 298 Communion in E, Op. 29, No. 3 (Batiste) (78)
- Marche Triomphale (Lemmens) (78) Symphony in F minor (Widor) (78)

PICCOLO

HUDSON, Eli (the late)

10-inch double-sided plum label

- B. 146 The Electric Polka (81)
- Hornpipe Medley (78) Birds of the Field (Le Thiere) (80)
- Danse des Satyrs (76)
- B. 148 Silver Birds (76) The Wren Polka (76)

PIANOFORTE

BOURNE, Una

10-inch double-sided plum label

- B. 266 Caprice (Bourne) (79)
 Petite Valse Caprice (Bourne) (79)
 Danse Créole (Chaminade) (79)
- B. 291 | Danse Creote (Chaminade) (79) | Pierrette (Chaminade) (79) | Callirhõe 4th Air de Ballet, Op. 37 (Cham-
- inade) (78) B. 353
- Valse Caprice (Chaminade) (78) Hark! Hark! the Lark (Schubert, trans-B. 706 cribed by Lisst) (79)
- Interlude, Op. 152 (Chaminade) (79)
- Les Sylvains (Chaminade) (78) B 771 Tarantelle (Heller) (78) Humoreske (Bourne) (79)
- B. 845 Humoreske (Bourne) (79)
 B. 1037 [(a) Papillons; (b) Little bird (Grieg) (79)
 To Spring (Grieg) (79)
 ("Scenes of Childhood" (Op. 15) (Schu-
- (a) Of strange countries and people;(b) A strange story; (c) Catch me if B. 1146 you can (78)
 "Scenes of Childhood "-
 - (a) The entreating child; (b) Quite happy: (c) An important event (78)

- C. 989 Mazurka in G (Rubinstein) (79) FORSTER, Dorothy
 - 10-inch double-sided plum label Jeannette (Dorothy Forster) (79) Happy Memories (Dorothy Forster) (79)

f" Scenes of Childhood" (Op. 15) (Sc

(b) Dreaming (Revery) (78)
"Scenes of Childhood"—

12-inch double-sided plum label

C. 427 Ame Valse (Chaminade) (78)
Automne (Chaminade) (78)
Spinning Song ("The Flying Dutchman" (Wagner) (79)
Quartet ("Rigoletto") (Verdi, transcribed by Lisat) (79)

C. 787 Pas des écharpes (Chaminade) (78)
Air de Ballet (Chaminade) (78)
March ("Tannhäuser"—Wagner,
Liszt) (79)

Mazurka in B minor (Chopin) (78)

Liebestod ("Tristan und Isolde" Wagner, arr. Liszt) (79)

La Fileuse, Op. 35 (Chaminade) (80) C. 391 Etude Romantique, Op. 35 (Chamina)

(a) The Knight of the Hobby-Hors

(a) At the fireside; (b) Child fall asleep; (c) Frightening (78)

mann)-

(78)

Coquette (Dorothy Forster) (79) M. Zacharevitsch (Violin) B. 560 Un peu d'amour (Silesu) (78)

GIDEON, Melville

(American Ragtime Pianist) 10-inch double-sided plum label

- Ragtime Improvisation on Rubinstein Melody in F (80) B. 389
- ARTHUR FOREMAN (Oboe)
 Drei Romanzen No. I. (Schumann) (81)

PIANOFORTE ACCOMPANIMENTS

FOR SOPRANO OR TENOR

10-inch double-sided plum label

- B. 713 The Rosary-in D flat (Nevin) (79) A Periect Day-in C (Jacobs-Bond) (79
- Somewhere a voice is calling—in G (7 B. 719

Parted-in B flat (Tosti) (79)





PIANOFORTE ACCOMPANIMENTS continued

[I hear you calling me-in C (Marshall) Because-in C (Guy d'Hardelot) (79)

12-inch double-sided plum label

C. 723 Beloved, it is morn-in F (Aylward) (79) Good-bye-in A flat (Tosti) (79) I'll sing thee songs of Araby—in A flat (Clay) (79)

Where my caravan has rested-in A flat (Lohr) (79)

FOR CONTRALTO OR BARITONE

10-inch double-sided plum label

B. 714 The Rosary—in B flat (Nevin) (79)— A Perfect Day—in F (Jacobs-Bond) (79)

B. 718 Until—in D flat (Sanderson) (79)
B. 718 Little grey home in the west—in B flat (Löhr) (79) Somewhere a voice is calling-in D (Tate)

B. 720 (79)Parted-in F (Tosti) (79)

B. 722 I hear you calling me—in G (Marshall) (79)
Because—in A flat (Guy d' Hardelot) (79)

FOR BARITONE OR BASS

10-inch double-sided plum label

Father O'Flynn-in A flat (arr. by Chas. B. 825 V. Stanford) (79) Ho! Jolly Jenkin (Sullivan) (79) (" Ivanhoe ")-in D

TUBAPHONE

MILLER, A.

10-inch double-sided plum label

B. 149 Boulanger March (76) (Tubaphone) Carnival of Venice (78) (Xylophone)

TYMPANON

VOTITCHENKO, Sacha

(with pianoforte accompaniment)

10-inch double-sided plum label

B. 285 Douleur, Part I (Votitchenko) (79)
Douleur, Part II (Votitchenko) (79)

VIOLINA ANY CLERK

BECKWITH, Arthur

12-inch double-sided plum label

Nocturne de Chopin (arr. Sarasate) (79) Tambourin Chinois (Op. 3) (Kreisler) (79) Ballade et Polonaise (Op. 38), Part I

C. 955 (Vieuxtemps) (79)
Ballade et Polonaise (Op. 38), Part II

Four African Dances (Op. 58, No. 4) (Coleridge-Taylor) (78) C. 976 Baby Dreams-Berceuse (Dickinson) (78)

DE GROOT TOTAL GRAWYAG

10-inch double-sided plum label

[La Paloma (Yradier) (78) Sérénade, "Millions d'Arlequin," Suite de Ballet (Drigo) (79) B. 772 Auld Robin Gray (Old Scotch Song) with

pianoforte and organ accompaniment B. 814 Bonnie Mary of Argyle (Old Scotch Song) (with pianoforte and organ accompani-

ment) (78)

Intermezzo "Cavalleria Rusticana") (Mascagni) (with pianoforte and organ B. 846

accompaniment) (78)
Ave Maria (Gounod) (with pianoforte and organ accompaniment) (78) Traumerei (Schumann) (78)

Miss HELEN SEALY B. 878 The Bonnie Banks of Loch Lomond

(Traditional) (78) Roi d'Ys "-Aubade (Lalo) (79) B. 989

Minuet (Beethoven) (79) 12-inch double-sided plum label

Chanson Triste (Tchaikovsky) (79) Rêve d'Enfant (Ysaye) (79) Siesta (Yearsley) (with piano and 'cello)

C. 994 The Londonderry air (Farewell to Cucullain) (arr. Coleman) (with piano and 'cello) (78)

FELLOWES, Horace

10-inch double-sided plum label

(a) Charlie is my darling; (b) Stirling Castle : (c) Timour the Tartar (78) (a) Ye banks and brase: (b) Marquis of Huntly—Hig.dland Fling; (c) De'il amang the tailors—Reel (78)



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FELLOWES, Horace-continued

(a) Flowers o' the forest; (b) Stumpie Strathspey; (c) The Mason's Apron Reel (arr. by Alfred Moffat) (78) Franz Von Vecsey (Violin) B. 388-

Träumerei (Schumann) (76)

12-inch double-sided plum label

Scotch Fantasia (a) Auld Robin Gray; (b) Duncan Gray (arr. by Sainton) (80) C. 488 TIVADAR NACHEZ (Violin) Träumerei (Schumann) (78)

HAYWARD, Marjorie

10-inch double-sided plum label

Canzonetta, Op. 6 (d'Ambrosio) (79) B. 705 La Serenata (Angel's Serenade) (Braga)

L'Extase (Thome) (79) B. 748 {

Madrigale (Simonetti) (79) Spring Song (Mendelssohn) (79) B. 8584 HELEN SEALY

Romance (Rubinstein) (79)
B. 1003 Simple Aveu, Op. 25 (Thome) (79)
Menuett (Händel) (79)

12-inch double-sided plum label

Henry VIII. Dances-(a) Morris Dance, (b) Torch Dance (German, (79) C. 722 Henry VIII. Dances-Shepherd's Dance

(German) (79)

Recit.: Comfort ye my people; Aria: Every valley shall be exalted ("The Messiah") (Händel) (79) O rest in the Lord ("Elijah") (Mendels-C. 883

sohn) (79) Sonata in G, Part I. (Purcell) (78) Sonata in G, Part II. (Purcell) (78) C. 935 (Pianoforte-MADAME ADAMI)

LAW, Mary (the late)

12-inch double-sided plum label.

(a) Moment Musical(Schubert); (b) Mazurka (Wieniavski) (79) C. 802 Op. 76-1st Movement

7th Concerto, C (De Beriot) (79) Adagio religioso from 4th Concerto (Vieux-

temps (79)) C. 873 Fantasia ou scêne de ballet, Op. 100 (De Beriot) (79)

NACHEZ, Tivadar

12-inch double-sided plum label

Träumerei (Schumann) (78) HORACE FELLOWES (Violin)
Scotch Fantasia (a) Auld Robin Gray; (b) Duncan Gray (arr. by Sainton) (80)

SEALY, Helen

10-inch double-sided plum label

Romance (Rubinstein) (79)
Miss Marjorie-Hayward B. 858-Spring Song (Mendelssohn) (79) The Bonnie Banks of Loch Lomond

(Traditional) (78) B 878 DE GROOT Trăumerei (Schumann) (78)

VON VECSEY, Franz

10-inch double-sided plum label

Träumerei (Schumann) (76) HORACE FELLOWES (Violin) a) Flowers of the Forest; (b) Stumple Strathspey; (c) The Mason's Apron Reel (arr. by Alfred Moffat) (78) B. 388

ZACHAREVITSCH, M.

10-inch double-sided plum label

The Sunshine of your Smile (Ray) (78) (a) Dance of Ivan Ivanovitch (Zachare-B. 517 witch) (78)

(b) A Don Cossacks' Dance (Zacharewitch) (78) Un peu d'amour (Silesu) (78)

B. 560 Miss Dorothy Forster (Piano) Coquette (Dorothy Forster) (79)

VIOLIN AND PIANOFORTE DUETS

HAYWARD, Marjorie, and Una BOURNE

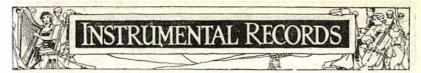
12-inch double-sided plum label

Kreutzer Sonata I., First movement (Beethoven) (79) C. 844. Kreutzer Sonata II., Andante, with varia-

tions, Part I (Beethoven) (79) Kreutzer Sonata III., Andante, with variations, Part II. (Beethoven) (79)

C. 854 Kreutzer Sonata IV., Finale (Beethoven) (79)





VIOLIN AND PIANOFORTE DUETS—continued

HAYWARD, Marjorie, and Una BOURNE-

Sonata in A major (1st movement),
Allegretto ben moderato (Franck) (13)
Sonata in A major (2nd movement,
Allegro) (Franck) (79)
Sonata in A major (8rd movement,

C. 898 Secitative fantasia) (Franck) (79)
Sonata in A major (4th movement,
Allegretto poco mosso) (Franck) (79)
Sonata (Op. 82) First movement—Allegro
(Elgar) (79)

C. 957 Sonata (Op. 82) Second movement— Romance (Elgar) (79) Sonata (Op. 82) Third movement— Allegro non troppo, Part 1 (Elgar)

C. 980 (79) Sonata (Op. 82) Third movement—Allegro non troppo—Part II (79)

VIOLONCELLO

BOURDON, Rosario

10-inch double-sided plum label

B 664 The Broken Melody (Van Biene) (78) Silver threads among the gold (Danks) (79)

XYLOPHONE

MILLER, A.

10-inch double-sided plum label

B. 149 Carnival of Venice (78) (Xylophone)
Boulanger March (78) (Tubaphone)

REITZ, W. H.

10-inch double-sided plum label

B. 177 { Zallah (An Egyptian Intermezzo)(Loraine) (81) (81) The Waterfall Polka (Stobbs) (81) (Eldorado March (Victor Herbert) (79)

B. 834 FRED VAN EPS (Banjo)
Ragging the Scale — Fox Trot (Clay-

TRIOS

ALL STAR TRIO (Saxophone, Xylophone and Piano)

10-inch double-sided plum label

B. 1102

| Poor little Butterfly is a fly gal now—Medley Fox Trot (Jevome Spencer) (79) |
| JOSEPH C. SMITH'S ORCHESTRA On Miami Shore—Waltz (Jacobi) (79) |
| Keep movin'—Fox Trot (Green) (79) |
| PAUL BIESE and his NOVELTY ORCHESTRA When you're alone—Fox Trot (Spencer),

HAWAIIAN TRIO (Guitars and Xylophone)

10-inch double-sided plum label

B. 1143 Alabama Moon—Waltz (Green) (79)
HELEN LOUISE and FRANK FERERA
Hawaiian Echoes—Medley (79)

MURRAY'S RAGTIME TRIO (acc. by the MAYFAIR ORCHESTRA)

12-inch double-sided plum label

C. 399 Beets and Turnips—Fox Trot (78)
Hors d'œuvres—Fox Trot (78)

NEAPOLITAN TRIO

10-inch double-sided plum label

B. 633 O sole mio (Neapolitan Serenade) (di Capua) (79)
Across the still lagoon (Loge) (79)
B. 880 I idyll, Op. 134 (Theo. Lack) (78)

B. 680 | Idyll, Op. 134 (Theo. Lack) (18) | Fedora Gavotte (Lapetino) (78) | I hear you calling me (Marshati) (78) |
B. 774 | Venerian Trio

B. 774

VENETIAN TRIO

Little grey home in the West (Lôhr) (78)

Addio a Napoli (Farewell to Naples) (78)

VENETIAN TRIO

B. 857 Forget-me-not—Intermezzo (Op. 22)
(Allen Macbeth) (78)



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NSTRUMENTAL RECORD



HUDSON, Olga, Elgar and Eli (Flute, Celeste, Piano and Orchestra) 12-inch double-sided plum label

The sunshine of your smile (Ray) (78) MARION BEELEY The Call of the Homeland (Teschemacher)

C. 489 Angels guard thee (Godard) (80) Youth and Love (Saker) (81)

ORGAN, CELESTE AND BELLS

10-inch double-sided plum label B. 272 O come, all ye faithful (78)
Hark! the Herald Angels sing (78)

VENETIAN TRIO

10-inch double-sided plum label

B. 355 { Berceuse de Jocelyn (Godard) (78) Humoreske (Dvořák) (78) Love's dream after the ball (Cribulka) (78) B. 561 FLORENTINE QUARTET Melody of Love, Op. 600 (Engelmann) (78). Little grey home in the West (Lohr) (78)

B. 774 NEAPOLITAN TRIO I hear you calling me (Marshall) (78)

Forget - me - not-Intermezzo (Op. 22) (Allen Macbeth) (78) B. 857 NEAPOLITAN TRIO Addio a Napoli (Farewell to Naples) (78)

OUARTETS

FLORENTINE OUARTET

10-inch double-sided plum label

Narcissus from "Water Scenes" (Ethelbert Nevin) (78)

BIRD RECORD B. 467 4 Actual Bird Record made by a Captive Nightingale (80)

Melody of Love, Op. 600 (Engelmann) (78) VENETIAN TRIO B. 561 -Love's dream after the ball (Czibulka) (78)

MURRAY'S SAVOY QUARTET

10-inch double-sided plum label

Every morn you'll hear them say " Goodnight " (Tierney) (80) B. 575 Hide and seek (Comer) (80)

You've got to do it (Ayer) (" Pell Mell ")

B. 692 Since Chumley came back from London Town (Ayer) ("Bric-à-Brac") (79) Down home in Tennessee—Fox T

(Donaldson) (80) B. 702 The Kipling Walk—One-step (Ayer)

("The Bing Boys are here") (80)

Where did Robinson Crusoe go with

Friday on Saturday Night—One-step or Fox Trot (Meyers) (80)

If you were the only girl—Fox Trot B. 725

(Ayer) ("The Bing Boys") (80)
Oh! how she could Yacki, Hacki, Wicki
Wacki Woo (Von Tilzer) (79)
They're wearin' them higher in Hawaii (79)

B. 830-

SAVOY OUARTET

(Vocalist : Joe WILBUR)

10-inch double-sided plum label

Hullo! my dearie (Stamper) (" Zig-Zag ") (79) Where

B. 859 (Where the black-eyed Susans grow (Whiting) ("Cheep!") (79) What do you want to make those eyes at

me for ? (McCarthy, Johnson B. 867. Monaco) (79) Beware of Chu Chin Chow (79)

Over There (The Great American War Song) (Cohan) (79).
Oh, boy! when you're home on leave (Ayer) (79) B. 890

Down Texas Way (Godfrey, Mills and

Scott) (79) B. 896. For me and my gal (Meyer) (" Here and

There") (79)
Hello! New York (Ayer) ("The Bing
Boys on Broadway") (79)

Boys on Broadway ") (79)
Widows are wonderful (Ayer) ("Yes, B. 914 Uncle !") (79)
The wild women are making a wild man

B. 962 of me (Piantadosi) (79) I don't want to get well (H. Jentes) (79) Some Sunday morning (Whiting) (79)

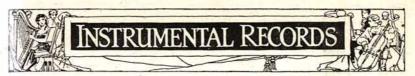
B. 985 Indian rag (Ayer) (79)

I'm all bound round with the Mason Dixie Line (Schwartz) (79)
The Darktown Strutters Ball (A Jazz B. 991

Melody) (Brooks) (79) (Donaldson) (79)

B. 1000 Some day, somebody's going to get you (Gilbert and Morgan) (79)





QUARTETS—continued	
SAVOY QUARTET—continued	
Everything is peaches down in Georgia B. 1008 (Meyer ant Ager) (79)	
The Jazz Band ("Hullo, America!") (Janis and Kildare) (79) (Smiles (Roberts) (78)	
B. 1016 Helen of Troy (Darcwski) ("As you were") (78) ("Till the clouds roll by " (Kern) ("Oh,	
Joy!") (79)	
On the level you're a little devil (Young and Schwartz) ("Hullo, America!")	
B. 1028 Everybody shimmies now (Gold and	
Porray) (78)	
On the level you're a little devil (Young and Schwartz) ("Hullo, America!")	
B. 1036 (79) (79) (Kisses (Cowan) (79)	
B. 1049 { Ja da (Carleton) (79) Tackin 'em down (Gumble) (79)	
(Hindustan (Wallace and Weekes) (79)	
How 'ya gonna keep 'em down on the	
farm? (after they've seen Paree) (Donaldson) (79)	
B. 1061 Mammy of mine (Pinkard) (79)	
A good man is hard to find (Green) (79) Oh, Helen! (McCarron) (79)	
B. 1069 When you see another sweetie hanging	
around (Donaldson) (79)	
What do you mean by loving somebody	
B. 1078 clse (Gottler) (79) Listen to that moaning melody (Smith)	
B. 1082 Arabian Nights—Fox Trot (David, and	
(Hewitt) (79)	
B. 1088 After you've gone (Creamer and Layton)	
Ming Toy (Arnold and Grant) (79)	
The older they get the harder they fall	
B. 1093 (Brockman and Vincent) (79)	
I hate to lose you (Cottler) (70)	

I hate to lose you (Gottler) (79)

(4)	Chong (He came from Hong Kong)
B. 1099	(Weeks) (79) Everybody wants a key to my cellar
B. 1104	Nobody knows and nobody seems to care (Berlin) (79) I've got my captain working for me now (Berlin) (79)
B. 1105	At the High Brown Baby's Ball (Davis, S. & E. Eardman) (79) Head over heels (Kern) (79)
B. 1116	Swanee (Gershwin) (79) I'm getting tired playing second fiddle (Gillispie) (79)
B. 1121	You're wonderful when you smile (Spencer) (79) Slow and easy (Spencer) (79)
B. 1127	Oh! (Gay and Johnson) (79) Oh, Frenchy! (Con Conrad) (79)
B. 1131	I gave her that (Sylva and Jolson) (79) When it comes to loving the girls (Glogan) (79)
B. 1132	Bells (Berlin) (79) The Syncopated Vamp (Berlin) (79)

THE VERSATILE FOUR

12-inch double-sided plum label

C. 645 Circus day in Dixie (Gumble) (80) Araby (Irving Berlin) (80) C. 654 Winter Nights (Schwartz) (79) Down Home Rag (Sweatman) (79)

SEXTET OF THE REST

THE SIX BROWN BROTHERS (Saxophone)

10-inch double-sided plum label

B. 526 The Moaning Saxophone Rag (79)
VAN EPS TRIO (Banjo, Piano & Drum)
The Original Fox Trot (Klickmann) (79)

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"His Master's Voice"

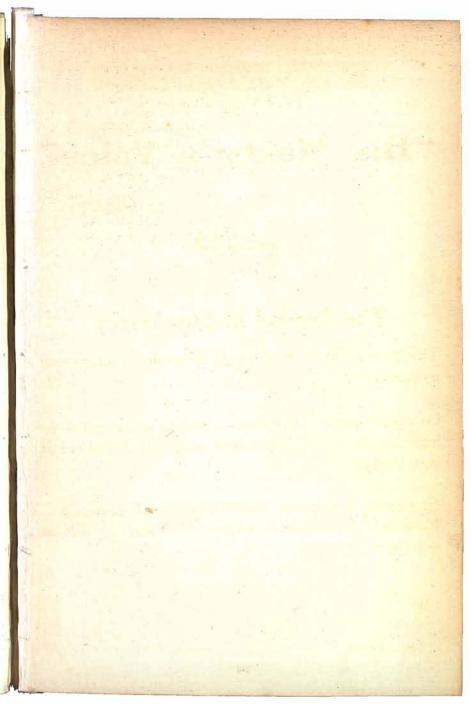


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